

MUSICAL AMERICA



Edited by

John C. Freund

Vol. VIII. No. 13

NEW YORK, SATURDAY, AUGUST 8, 1908

\$2.00 per Year
Ten Cents per Copy

OPERA SEASON ENDS AT COVENT GARDEN

Brilliant Series of Performances
Closes with a Last Melba
Night

Destinn Credited with Having Made the
Greatest Artistic Success of Women
Stars; Tetrazzini and the Australian
Soprano Box-office Favorites

LONDON, Aug. 2.—On Friday night the curtain fell on one of the most noteworthy seasons, both from the financial and artistic points of view, that Covent Garden has ever experienced. Mme. Tetrazzini having inaugurated the season, it was assigned to Mme. Melba to appear on the closing night. The opera was "Otello," in which the Australian diva, as *Desdemona*, again had Giovanni Zentello, in the title rôle, and Antonio Scotti, as *Iago*, as her associates.

Though as yet no statistics have been given to the press, it is estimated that more money has been paid into the box office by opera patrons this season than ever before, between \$450,000 and \$500,000 representing the takings for the entire season of eighty-two performances. Opera at Covent Garden does not cost as much as at the New York institutions, the scale of salaries being considerably lower, but at the same time the highest possible income for one performance, \$6,250, is not half of what the Manhattan and Metropolitan are able to show when sold out. The performances at which Tetrazzini, Melba or Bonci appeared were invariably sold out; the deficits at some of the Wagnerian performances in the early part of the season were more than wiped out by the handsome surplus that accrued from the gala performance given in honor of President Fallières, for which the prices were considerably raised.

Though both Melba and Tetrazzini aroused great popular enthusiasm at every appearance, it is generally conceded among the more critical that the palm for the greatest artistic achievement should be given to Emmy Destinn, the Bohemian dramatic soprano, who will make her New York début on the opening night of the Metropolitan, in November. Her *Aida* and *Valentin* were considered incomparable, while her *Armide*, in Gluck's opera, and *Madama Butterfly* were not far behind. Equally noteworthy was the finely finished art of Alessandro Bonci, the celebrated Italian tenor of the Metropolitan, who appeared during the latter half of the season.

Apart from the appearances of Tetrazzini, Melba, Destinn and Bonci, the outstanding features of the season were Edyth Walker's *Isolde*, Corinne Rider-Kelsey's operatic début as *Micaëla*, Jennie Osborn Hannah's first London appearance as *Eva*, and the singing and acting of Giovanni Zenatello, Mario Sammarco, Antonio Scotti and Charles Giliert. Lina Cavalieri, who followed up her *Manon Lescaut* and *Fedora* with *Tosca* last week, made a spectacular sensation by her personal beauty and the dazzling array of jewels she displayed, though her singing also has been treated kindly by the critics. To Cleofonte Campanini, Hans Richter and Signor Panizza belongs the greatest share of the credit for the artistic results of the performances.



MARIA LABIA AS "TOSCA"

This New Italian Dramatic Soprano, Who Has Broken Her Contract with the Berlin Komische Oper to Sing at the Manhattan and the Philadelphia Opera House Next Season, Is One of the Youngest Stars Before the Public, as She Is but Twenty-four Years Old—This Is the First Picture of Her to Be Published in America (See Page 4)

Karl Schmidt's Opera for Berlin

Karl Schmidt's grand opera, "The Lady of the Lake," based on Sir Walter Scott's romance, is now under consideration by the directors of the Berlin Royal Opera for an early production in the German capital. Mr. Schmidt has been re-engaged by Henry W. Savage as Kappellmeister of his musical and operatic forces and will also act as director of the Garden Theater orchestra in New York during the coming season.

Boston Girls Win Success in Italy

MILAN, July 26.—Elena Kirmes, of Boston, who has been studying and appearing professionally in opera in Italy for two or three seasons past, has been engaged

for the coming carnival and lenten seasons of five months at La Scala. She will sing parts in "Iris," "Andrea Chenier," "Son-nambula" and many other operas. Miss Kirmes has also been engaged for the opening season of the new Boston Opera House in 1909. Another Boston girl who is now appearing in Italy, and who has been engaged for the Boston Opera Company, is Elviria Leveroni.

American Organist Plays for Pope

ROME, Aug. 1.—The Pope has received Austin Wright, of Detroit, in private audience. Mr. Wright, one of the best known Americans in Paris, is organist of the Roman Catholic Church at Passy. He played several selections for the Pope, who complimented him highly.

FIRST CONVENTION OF ORGANISTS HELD

Edwin Lemare Gives Notable
Recitals at Ocean Grove
Meetings

Permanent Organization Results from
the First National Gathering of Church
Musicians at Popular Seashore Re-
sort Which Opened This Week.

OCEAN GROVE, N. J., Aug. 5.—The first annual convention of the National Association of Organists and Choirmasters opened in the Ocean Grove Auditorium last evening with a recital by Edwin Lemare, of London, Eng., assisted by the Ocean Grove Festival Orchestra and Chorus, Ruth Anderson, violinist; Marguerite De Forest Anderson, flautist, and Marie Stillwell, contralto. The program, which was a noteworthy one, follows:

Chorus ("The Nativity"), Geibel; Prelude and Fugue (D Major), Bach; Curfew, Horan; Prayer, Donjon; "Butterfly," Kohler; Sonata No. 6, Mendelssohn; "Oberon," Von Weber; "Spring Song," Lemare; Madrigal, Lemare; "Zigeunerweisen," Sarasate; "My Heart at Thy Sweet Voice," Saint-Saëns; Romance, Saint-Saëns; "O Star of Eve" ("Tannhäuser"), Wagner, and "Ride of the Valkyries," Wagner.

The attendance was large, there being at least 5,000 people present, and each soloist was heartily encored. The honors of the evening, however, went to Mr. Lemare, whose brilliant playing was a revelation to the audience. He was repeatedly recalled and shown in no uncertain way that his trip from England especially for this convention was appreciated.

This convention is meeting for the first time this year from August 3 to 13. So successful was the opening that a committee was appointed at a meeting to-day to report as to the permanent organization and the election of officers. There is every indication that this organization will prove popular, and that membership in it will spread all over the United States. Meeting every year at Ocean Grove, it will have unique facilities for holding successful conventions.

The organists and choirmasters present appreciate this, and are very enthusiastic. These advantages consist of the organ, probably the greatest, and certainly the most complete, instrument in America, the great auditorium seating 10,000 people and of unrivaled acoustic properties, the big orchestra of sixty players, the great concerts at which appear the greatest artists in the world, the chorus of 800 voices, and, finally, Tali Esen Morgan, one of the greatest organizers of music festivals in this or any other country.

The program for this convention of ten days includes daily recitals at 4 P.M. by Edwin Lemare, of London, Eng.; the "Elijah," with David Bispham, Mithr-Hardy, Glesca Nichols, Grace Underwood, Reed Miller, a chorus of 800 and an orchestra of seventy; a concert with Mme. Homer, of the Metropolitan Opera, as the principal soloist, and the usual popular concerts every evening.

Besides these there are meetings during the morning and afternoon for the purpose of discussing the problems of organ playing and choir directing, conducted by famous men of both professions.

More than 200 organists and choir directors registered during the first day, and many have registered since that time.

DEPLORE NEGLECT OF GERMAN SONGS

La Crosse Saengerfest Delegates
Pass a Resolution on
the Subject

LA CROSSE, WIS., Aug. 3.—At the close of the twenty-third sängerfest of the Northwestern Sängerbund, Omaha was unanimously chosen for the sängerfest of 1910. Otto Rohland of St. Paul was elected president to succeed Theodore G. Behrens of Chicago and Peter Laux of Omaha was elected vice-president. Officers re-elected were: George H. J. Kieck, Milwaukee, secretary; E. O. Kney, treasurer; John Wunder, librarian; Theodore Kelbe, Milwaukee, director. Directors of the seventy-odd societies in the sängerbund reported an organization of their own and elected the following officers: Claude Madden, president; Theodore Winckler, secretary; and C. W. Richter, treasurer.

Many members of the sängerbund have felt that too little attention has been given to German music of late and that there is a growing tendency in this country to slight the musical productions of the fatherland. A resolution was adopted demanding more recognition of German music, instead of paying attention to Italian and French selections in neglect of the German composers.

The sängerfest was one of the most successful in the history of the organization since it was founded forty-two years ago.

The crowning feature of the sängerfest was the mammoth chorus of 2,000 voices under the able direction of Theodore Kelbe of Milwaukee. The chorus was said to be one of the best which has ever appeared before any fest of the organization. Christopher Bach's Milwaukee Symphony orchestra, which has played at every La Crosse sängerfest since 1866, accompanied the great chorus for several selections and under the direction of Hugo Bach presented the orchestral numbers which formed the tonal backbone of the fest.

Anna Hickisch was one of the stars of the fest. Miss Hickisch is a native of La Crosse and her appearance in the city as the prima donna of the song festival given in her home city made her appearance especially interesting. M. N. S.

Philadelphia Music Teacher Weds

PHILADELPHIA, Aug. 3.—Marie A. Albrecht, a native of Danzig and a graduate of the Berlin Academy of Music, was married on Wednesday to Alfred Fieldbrave, a Y. M. C. A. worker of this city, at the home of C. H. Overton, No. 1846 Willow street, Frankford. Mrs. Fieldbrave had a considerable following in this city and New York as a music teacher.

Rossetter Cole in New York

MADISON, WIS., Aug. 3.—Rossetter Cole, head of the school of music at the University of Wisconsin and a well-known composer, is in New York, where he will remain for six weeks at the head of the department of music in the Columbia University Summer session. Mr. Cole will re-

Don Indian Costumes When Invited to Sing Before Audience of Utes



Quartet of Well-known Singers, Including Dr. Carl Dufft, of New York, on the Left, Marie White Longman, Adah Markland Sheffield and Holmes Cowper, of Chicago

CHICAGO, Aug. 1.—Indian songs sung in Indian costumes constituted a feature of the concert given recently by a quartet of well-known singers hailing from New York and Chicago. They were touring North Dakota and were asked to sing for an audience of Utes, who, it had been feared,

were planning an uprising. For the emergency the quartet, consisting of Dr. Carl Dufft, Adah Markland Sheffield, Marie White Longman and Holmes Cowper, donned the costumes of the tribe they entertained and so delighted their hearers that all thought of the uprising was abandoned. C. W. B.

turn to the University of Wisconsin in the Fall. M. N. S.

William Middleschulte in Germany

MILWAUKEE, WIS., Aug. 3.—William Middleschulte, the well-known organist of Chicago and teacher in the Wisconsin Conservatory of Music at Milwaukee, is spending the Summer abroad filling concert engagements in Berlin, Dresden and Dortmund. He will return to the United States September 12. M. N. S.

Mme. Langendorff, the contralto, formerly of the Metropolitan Opera House, who is now singing at the Bayreuth Festival, having been specially engaged by Mme. Wagner, is to concertize in this country next season. She will appear in New York on November 15, also December 3 and January 21.

Isabelle Bouton has been engaged for the Maine festivals from October 7 to 14, and also for the Michigan Festival, at East Saginaw, October 28 and 29.

ENGAGE SOLOISTS FOR BIRMINGHAM

An Active Season Planned by
Alabama City's Musical
Leaders

BIRMINGHAM, ALA., Aug. 3.—The musical folk of this city are looking forward to an interesting season of music, as the result of the recent acquisition to local music circles of Mrs. Rivers, of Nashville. Besides coming here to direct the Treble Clef Club, Mrs. Rivers will act in the capacity of musical manager, and she is at the present time in the East engaging prominent artists to perform here. The club officers who will assist her during the coming year are Mrs. W. J. Adams, president; Flora Orr, vice-president; Mrs. H. A. Douglass, secretary and treasurer, and Mrs. W. M. Mays, corresponding secretary.

The Euterpean Club, composed of Birmingham high school pupils, under the direction of Leta Kitts, supervisor of music in the public schools, has elected for its officers Otto Hodges, president; Mildred Downey, vice-president; Evelyn Going, secretary, and John Morrow, treasurer.

The Music Study Club, of which Mrs. William S. Lovell is president, has planned an active season. Three concerts will be given during the year.

Word has been received here from Berlin telling of the success achieved by Norma Schorlar, a former Birmingham girl, who has been studying singing in Germany for the past two years.

Mrs. Harriet Wiswell O'Neill has been re-engaged as soloist of the Church of the Advent.

Myrtle Miles is attracting the interest of local music lovers by her work on the *Age-Herald*. Last Sunday she published an interesting article on the Bayreuth Festival.

Mrs. Amelia Leonard has left for Boston, where she will study piano and methods of teaching at the New England Conservatory of Music.

Cleo Glover is continuing her classes during the Summer in her studio in the Watts Building.

Mrs. Leon Cole will soon leave this city to continue her vocal studies in the East.

Miss Witkoska's Triumph Abroad

Word has been received in New York that Marta Paula Witkoska won another triumph in "Lucrezia Borgia" at Orvieto, Italy, where she appeared in several performances. *La Liberta* says "In masculine attire of Maffio Orsini Signorina Marta Paula Witkoska, a young Polish-American singer, showed that she is destined to a grand future. Her voice is of a beautiful timbre and she has a true contralto of the old school."

Albert Spalding will make his first appearance in his home city, Chicago, with the Chicago Orchestra, on December 11 and 12.



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

HAROLD RANDOLPH, Director

Staff of 57 Eminent European and American Masters, including
Otis B. Boise, W. Ed. Heimendahl, Harold Phillips
Howard Brockway, J. C. Van Hulsteyn, Pietro Minetti,
Louis Bachner, Ernest Hutcheson, Emmanuel Wad,
Bart Wirtz.

Scholarships, Diplomas, Teacher's Certificates.
Catalogue of Courses, Grades, Terms, etc., mailed on request.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

Endowed and Incorporated. FRANK DAMROSCH, Director, 53 Fifth Ave., Cor. 12th St.

AN ADVANCED SCHOOL OF MUSIC

IN ALL BRANCHES FOR TALENTED STUDENTS. Catalogue by Mail.

Mme. Harriet Strakosch SOPRANO
PUPILS
404 KIMBALL HALL, CHICAGO, ILL.

RENAUD
PIANIST
The Indianapolis Conservatory of Music
INDIANAPOLIS, IND.

THEODORE HABELMANN
SCHOOL OF OPERA (Seventh Season)

ALBERT MILDENBERG PIANIST
136 West 77th Street, NEW YORK

Formerly Stage Director of the Metropolitan Opera House, New York
909 WEST END AVENUE
Phone 7030 River. NEW YORK, N.Y.

ERNEST CARTER
Composer-Director

Formerly Lecturer on Music at Princeton University
The Alpine, 55 West 33d Street
Tel. 6120-35th St. NEW YORK

SHANNA CUMMING

SOPRANO
Concerts: Oratorio: Recital
Direction J. E. FRANKCE
1402 Broadway - New York

Chicago Studio
521 Fine Arts Bldg.
Also Bush Temple Conservatory

MISS AGNES HOPE
PILLSBURY

Pianist and
Teacher
Kenilworth, Ill.

IN AMERICA
October 15 to
December 24

SAUER

KNABE PIANO EXCLUSIVELY

AUSPICES OF
WM. KNABE & CO.
MANAGEMENT:
BERNHARD ULRICH
Lyric Theatre, Baltimore

TALI ESEN MORGAN'S PROGRESSIVE ORCHESTRA AT OCEAN GROVE

Mme. Schumann-Heink an Enthusiastic Admirer of Organization Which Plays Conspicuous Part in Summer-time Music Festivals at Atlantic Coast Resort—Members Hail from Many Different Cities



THE OCEAN GROVE ORCHESTRA

Mme. Schumann-Heink Is Seated in the Center of the Photograph—Reading to the Right, from Her, Is Will McFarlane, the Organist; Tali Esen Morgan, Musical Director of the Big Auditorium, and Arthur L. Judson, Concert-master of the Orchestra

OCEAN GROVE, N. J., Aug. 3.—The orchestra for this season is probably the best which Tali Esen Morgan has ever had under his direction. Many of the players have been with him for seven or eight years, and during the last two years have played with him during the Winter as well as the Summer.

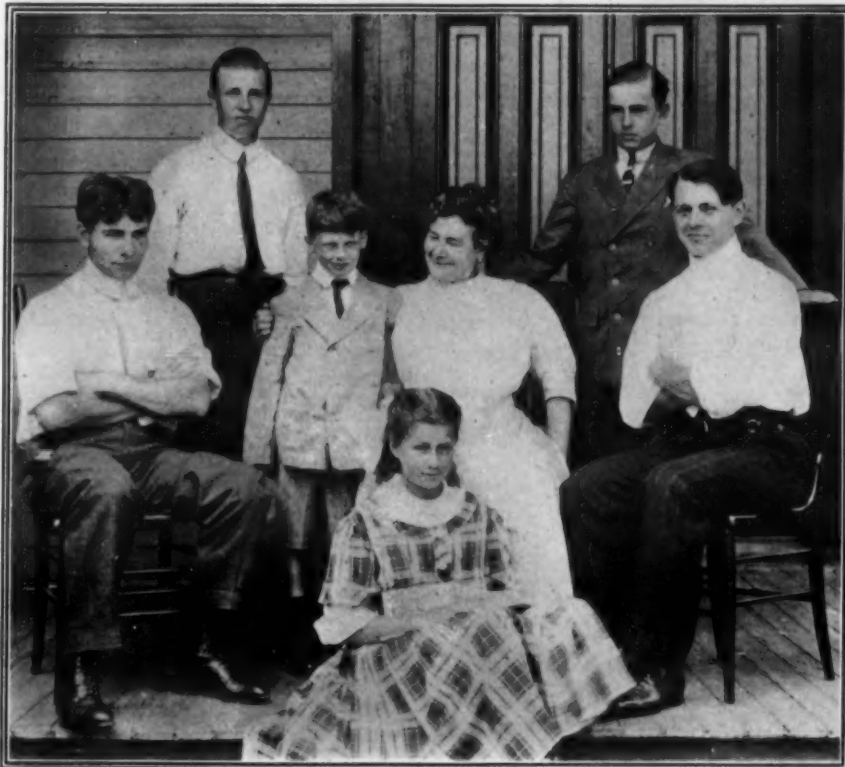
Playing, as they do, all of the great oratorios several times each year, they have become a remarkably fine accompanying orchestra for oratorio work. In addition to this they have of late years been playing many of the great overtures and other orchestral numbers, until their repertoire is quite extensive.

This repertoire now includes about a dozen oratorios, twenty-five or more overtures, as many concert selections, innumerable marches and lighter numbers, and almost all of the accompaniments for instrumental and vocal solos which are familiar to the average audience.

This is all the more remarkable, in that this orchestra began without experience, and has acquired it all at Ocean Grove, the finest musical Summer resort in America.

The orchestra has this year played for many great artists, and among them Mme. Schumann-Heink, who was highly pleased with the accompaniments given her. As she left she enthusiastically grasped Mr. Morgan by the hand and exclaimed: "You have a fine auditorium, a fine organ, and a fine orchestra; here you ought to have the greatest Summer festivals in the world and you ought to be the director."

Mme. Schumann-Heink kindly consented



—Photo Copyright by Tali Esen Morgan

MME. SCHUMANN-HEINK AND HER FAMILY

This Photograph, Taken at Ocean Grove, Shows the Popular Singer Surrounded by Her Five Sons and Daughter

to allow her picture to be taken with the orchestra, which presented to her an autograph picture. The orchestra for this year includes the following members: Arthur L. Judson, New York City; Marie Fischer, Philadelphia, Pa.; Ruth Anderson, New York City; M. Alice Bartlett, South Natic, Mass.; Lida Houser, Taylor, Pa.; Linda Mohrman, Chicago, Ill.; Marie Graham, Carbondale, Pa.; Emily B. Allen, Jersey City, N. J.; Anna H. Jessen, Orange, N. J.; Elizabeth Russell, New York City; R. L. Hidden, Columbus, O.; David Talmage, Jr., Brooklyn, N. Y.; W. B. Lauderback, New York City; Alice M. Shaw, Philadelphia, Pa.; Alice Papritz, New York City; Helen Kalmbach, Philadelphia, Pa.; Charles Griffith, Wilmington, Del.; Miss Morey, Waterbury, Conn.; Edna L. Condit, Newark, N. J.; Maude Van Dyke-Baldwin, Newark, N. J.; Helen Maguire, New York City; John F. Johnson, Ocean Grove, N. J.; Ida May Pohl, Easton, Pa.; Dayton M. Henry, Waterbury, Conn.; D. E. Mattern, New York City; A. Walter Kramer, New York City; W. A. Leslie, Waterbury, Conn.; Leila R. Pease, Jamaica, L. I.; C. F. Aue, Bloomfield, N. J.; Teresa S. O'Farrell, Bloomfield, N. J.; Madeline M. Evans, Toronto, Can.; Ruth E. Jones, Martinsburg, W. Va.; Ellis V. Bower, East Orange, N. J.; L. D. Oliver, Philadelphia, Pa.; J. T. Gracey, Ocean Grove, N. J.; Marguerite deForest Anderson, New York City; Markham Talmage, Brooklyn, N. Y.; B. D. Held, Centralia, Ill.; Joseph Girard, New York City; B. F. Louis, Waterbury, Conn.; Ruth Wolfe, Allentown, Pa.; Louise Virginia Moore, Philadelphia, Pa.; Edward Pease, Jamaica, L. I., and Nana Driscoll, New York City. A. L. J.

Treasures Liszt's Half-smoked Cigar

BALTIMORE, Aug. 3.—Fritz Gaul, well-known solo violinist, has a half-smoked cigar of Franz Liszt, which he prizes very highly. Liszt, while on a visit to Mr. Gaul's father in Weimar, Saxony, was offered a cigar, which he partly smoked. Mr. Gaul's sister secured it as a souvenir, and later it came into the possession of

Mr. Gaul, who carefully guarded the relic. Mr. Gaul also has one of Liszt's original manuscripts. W. J. R.

The open-air theater at Béziers will be the scene of the *première* of a lyric tragedy by L. Népotz and H. Rabaud, entitled "Le Premier Glaive," on August 30 and 31 and September 1.

Baltimore May Hear Manhattan Opera

BALTIMORE, Aug. 3.—J. Albert Young, manager of Albaugh's Theater, is negotiating for the bringing of the Hammerstein Grand Opera Company to his theater this season. No agreement has as yet been reached, but unless something unforeseen happens the Hammerstein singers will be heard in Baltimore. Mr. Young will be

in New York this week, when he expects to make definite arrangements. W. J. R.

Paul Juon's "Trio Caprice," op. 39, which was introduced and received with favor at the General German Music Festival in Munich, has been published by Schlesinger in Berlin.



FOR NEXT SEASON
THE TONE-POET
HEINRICH GEBHARD
PIANIST
DATES NOW BOOKING

Business communications should be addressed to **Mason & Hamlin Co. BOSTON**



KATHERINE GOODSON
The English Pianist
THIRD AMERICAN TOURNEE, 1908-09
Management
LOUDON CHARLTON
CARNEGIE HALL NEW YORK CITY
The Mason & Hamlin Piano

MASON
&
HAMLIN
PIANO

GABRILOWITSCH

FOURTH AMERICAN TOUR
1908-09
LOUDON CHARLTON, Manager
Carnegie Hall, New York City

WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

YOUTH, VOICE AND
BEAUTY HAS LABIA

New Manhattan Prima Donna
Richly Endowed With
Personal Charms

Much is expected of Maria Labia, the new Italian dramatic soprano who comes to the Manhattan and the Philadelphia Opera House for the coming season on a five years' contract. In the first place, by birth a countess, she is not yet twenty-five years old and is a very beautiful young woman. When to her personal charms are added a beautiful voice, thoroughly cultivated; decided histrionic ability and much intelligence, it will be seen that the newcomer has everything in her favor.

The youngest of three sisters belonging to one of the oldest aristocratic families of the province of Veneto, Italy, Maria Labia was but following her sisters' examples when she expressed a desire for a musical career. One sister became an accomplished violinist; the other, Fausta, has for some years been a successful opera singer in Italy and other countries, her voice also being a dramatic soprano. It is most unusual for a girl of good family in Italy to become a professional singer; for one of aristocratic family it is practically unheard of, but possibly the fact that their mother was, although an amateur, a most accomplished musician, may have made the way easier for the daughters to carry out their ambitions.

Maria showed decided vocal ability as a little child, and her mother gave her a thorough musical training. She was her sole teacher, but so excellent a one that when, at twenty-one, the girl sang for Signor Fano, of Milan, proprietor of *Il Mondo Artistico* and the head of a musical agency that generally does not concern itself with beginners, he pronounced her ready for public appearances. The fact that her elder sister was already established as a dramatic soprano in Italy was a drawback to the younger sister's securing an operatic engagement in the same country, so Signor Fano arranged for the young countess to make a concert tour of Russia. Here she had great success.

At the close of the tour she stopped in Berlin, was heard in concert there and was advised to remain in that city. The result was the almost immediate offer of a contract for leading soprano rôles at the Berlin Komische Oper. She signed the contract, although at the time she did not know a word of German. Nevertheless, such was her intelligence that six months later she made her debut, singing in German in Verdi's "Un Ballo in Maschera." She remained at this opera house until last Spring, when she signed her contract with Mr. Hammerstein, save for appearances as a "guest" in other continental cities. She

GERALDINE FARRAR PREPARES NEW ROLES



MISS FARRAR AND HER MOTHER DRIVING IN BERLIN

After completing her special Spring engagement at the Opéra Comique, Paris, Geraldine Farrar made a few appearances at the Berlin Royal Opera before it closed for the Summer. While in the German capital she again resumed work with her teacher, Lilli Lehmann, with whom she will coach her rôle in Engelbert Humperdinck's new opera, "Die KönigsKinder," in the Autumn while she is continuing her engagement at the Royal Opera, before returning to New York for the Metropolitan season. The production of the Humperdinck novelty at the Metropolitan in English before it is heard in Germany or anywhere else will establish a new precedent in the opera world. It will be called "The Children of the King" in New York. This month Miss Farrar and her mother are resting quietly in the Bavarian Highlands.

has created many rôles, among them those of *Marta* in d'Albert's "Tiefland," to be given at the Metropolitan next winter. She also created Puccini's *Tosca* in Germany, in which rôle she has appeared eighty-three times. Other rôles she has excelled in are *Carmen*, and *Rosina* in "The Barber of Seville," so it will be seen that she is versatile.

In June she sang with the Komische Oper ensemble at the Prague Opera Festival, in "Tiefland" and "Tosca." Since then she has been at her villa at Caprino Veronese, near Verona, Italy, where she is resting and preparing for her coming American season, and incidentally gratifying her love for horseback riding.

E. L.

Want Brooklyn Quartet in Germany

FRANKFORT, GERMANY, July 30.—The Manhattan Ladies' Quartet, which accompanied the Arion Society, of Brooklyn, on the tour being made by the latter organization, has been so well received that an offer has been made them to remain here a year. The quartet consists of Irene Cumming, Louise Scherbey, Louise Johnston and Anna Winkoop, all of whom are accomplished soloists.

Nina Fletcher to Play in Berlin

PARIS, July 30.—Nina Fletcher, the talented young violinist of Boston, who is spending a year in Europe, has been playing at many private recitals in Paris, and is to play publicly in Berlin soon. Miss Fletcher has been heard by many of the best European musicians and critics since she has been in this city, and she has met with the most gratifying success. Miss Fletcher now plans to remain in Europe until the last of the year, and will return to America to fill some important engagements which have already been booked early in the new year. On her return to America Miss Fletcher plans to continue her teaching.

Charles Tournemire, organist at Sainte-Clotilde, Paris, has completed a concert tour through Holland.

Germaine Schnitzer is engaged by the Boston Symphony Orchestra for March 26 and 27.

MUSIC SEASON IN
LONDON IS ENDED

Cavaleri Startles Public by the
Realism of Her Acting
in "Tosca"

LONDON, July 28.—The London concert season has practically come to an end, antedating the close of the Covent Garden season on Friday of this week. Many familiar figures have been missing from the concert stage this year, but others have come in their place, and it is doubtful that there have ever before been as many recitals and concerts crowded into the "high" season. Most of the artists have already left for vacations in the country or on the Continent, and with the close of the opera season this week London will sink into its annual August stupor.

Lina Cavaleri distorted her Madonna face with expressions anything but Madonna-like in the second act of "Tosca," on Saturday night, when that opera was revived at Covent Garden to present her in a third rôle. This singer has never essayed the rôle at the Metropolitan, where until now Emma Eames has had the exclusive right to it. Mme. Cavaleri worked up the second act to its gruesome climax with a realism that made the audience sit up and take notice. This is how one reviewer described it:

"Playing it in a manner entirely void of restraint, rushing now here, now there, from sofa to door and to window, from window to sofa and door, round and across the stage, faltering here, stumbling there, terror in every movement of the supple body, and in each expression of the mobile face, Mme. Cavaleri heaped horror on horror with so lavish a hand that some among the audience may well have been disposed to scream rather than to cheer as the curtain hid the hideous sight from view."

The same critic notes that Mme. Cavaleri's singing "can hardly be said to have enhanced any one of the situations." Queen Alexandra and the Princess Victoria were both present.

Tetrazzini and Bonci had two appearances together at Covent Garden last week, on Monday in "Lucia" and in the special Wednesday matinee performance of "The Barber of Seville." Besides these Tetrazzini also sang *Violetta* again on Friday, with John McCormack as her *Alfredo*. Melba, Zenatello and Scotti were again heard in "Otello" on Tuesday. Emmy Destinn sang *Madama Butterfly*, with Mme. Glibert-Lejeune as *Suzuki* and M. Garbin as *Pinkerton*, on Wednesday evening.

KING CLARK STUDIOS

Cable Address: "FRANK, PARIS"

8 Rue Bugeaud, Paris

THE COLLEGE OF MUSIC OF CINCINNATI

ELOCUTION MUSIC MODERN LANGUAGES

Its broad plan of education, the unquestioned superiority of its faculty, the uniform success as teachers and executives of its graduates have given to the College a pre-eminent reputation as AN INSTITUTION OF THE HIGHEST ARTISTIC ENDEAVOR, where students are surrounded with a thoroughly musical atmosphere, and every encouragement is offered toward their success in the profession.

Address COLLEGE OF MUSIC OF CINCINNATI

Elm Street, Next to Memorial Hall

CINCINNATI, OHIO

KELLEY
ETHEL CAVE

COLE

TENOR
ACCOMPANIST

57 W. 58th Street

'Phone 3780 Plaza

THIS SPACE RESERVED FOR

LILLA ORMOND, THE BOSTON CONTRALTO, who will be under the Management of H. GODFREY TURNER, 1402 Broadway, New York, for the whole of the coming musical season (1908-'09)

GEO. FERGUSSON

Kleiststrasse 27,
BERLIN W.,
Germany.

LONDON
SPRING SEASON—1908
Address
10 PRINCES ST., HANOVER SQ

LEON
RENNAY
BARITON—MARTIN

AMERICA
MID-WINTER SEASON—1908-9
Address
65 BROADWAY, NEW YORK

Mme. MACKENZIE-WOOD

Police Breath Control
Singing
BARBAROSSA STR., 10
BERLIN W. GERMANY

MR
AND EDMUND SEVERN
MRS.

Violinist, Teacher, Lecturer,
Voice, Piano
Studios: 131 West 56th Street
Phone, 2503 Col. New York

TOM DANIEL

BASSO
Worcester Festival '08 Cincinnati Festival '08
MANAGEMENT
HAENSEL & JONES
NO. 1 EAST 42D ST., NEW YORK

FOX-BUONAMICI

SCHOOL OF
PIANOFORTE
PLAYING

FELIX FOX

CARLO BUONAMICI

and Corps of Instructors

Opens in September

STEINERT HALL, BOSTON

BISPHAM AND GREENE IN "ADELAIDE"

Well-known Artists Give One-Act Play Based on Romance in Beethoven's Life

David Bispham, the baritone, and Thomas Evans Greene, the Washington tenor whom Mr. Bispham has engaged to assist him, gave the one-act play "Adelaide," based on a romance in Beethoven's life, at the Toneke Clubhouse, Toneke, Rowalyton, on Wednesday of last week, as a repetition of the performance on the previous Saturday. On both evenings a large crowd was in attendance, and gave ample indication of thoroughly enjoying the production.

Before the play a Beethoven cycle of songs was sung by accomplished members of the Toneke Colony, including Mrs. H. Osborn Smith, Mrs. Hope Norton, Mrs. L. M. Carr and Mrs. Charles Merritt Field, which at once established a suitable Beethovenesque atmosphere.

In "Adelaide," which is most effectively worked out, both Mr. Bispham, who took the rôle of Beethoven, and Mr. Greene, who impersonated Franz, Beethoven's assistant, were heard to the best advantage. Mr. Greene, whose voice is a tenor of beautiful quality, enjoyed the pleasant duty of singing "Adelaide," and it was an admirably finished interpretation the celebrated song received. Mr. Bispham, as usual, was excellent, both vocally and histrionically. Both artists were received with enthusiasm.

They will fill several more dates before the end of the Summer, chief among them being an engagement at Bar Harbor, Me., on August 22, which was one of the first bookings made for this musical novelty.



BISPHAM AS "BEETHOVEN"

WILSON G. SMITH IN AN AUTO ACCIDENT

Cleveland Critic Has a Narrow Escape—Local Musicians Enjoy Vacations

CLEVELAND, O., Aug. 3.—Wilson G. Smith, the well-known critic and musician, met with a serious accident last week, when his automobile was struck by a street car. Mr. Smith was thrown from the machine and suffered internal injuries, but his physician predicts a rapid recovery.

Caroline Hudson, soprano, sang at Chautauqua last month. She will sing in "Elijah" at Ocean Grove, N. J., on Saturday. In September Miss Hudson will return to New York City for her church position.

Arthur Hartmann, the violinist, is to play a number of engagements in Ohio, under Manager A. F. Wands, of this city, who has made special arrangements for these bookings with Hartmann's personal managers, Haensel & Jones.

A musicale and dinner was given at the Clifton Club last Monday evening by John G. Jennings, in honor of Fred Guenther, the singer, of New York, but formerly of this city, who is spending his vacation

here. Covers were laid for Mr. and Mrs. Guenther, Etta Florence Musser, Grace Benes, Katharine Clark, Mrs. Laura Hudson, Mr. and Mrs. E. H. Douglas, George Emerson and Lamson Jennings.

Hermann M. Hamm, the vocal teacher, will spend part of his August vacation in New York City.

Henry Uhl, the baritone, announces his engagement to Edna May Hoeft, of Roger City, Mich. Mr. Uhl is spending his vacation in Michigan.

Miss R. E. Farley, the piano teacher, has as a guest Mary Humphreys Myers, of Nashville, Tenn.

Max Lezius, the baritone, after a number of years of retirement, will soon appear in public again. Manager Wands has a number of good bookings for him. Lezius's first engagement will be as soloist on the program with Christine Miller, at the Sängersfest, Canton, O., August 12.

W. B. Colson, the organist, will be at Ocean Grove during August.

Lotta Brewbaker, piano teacher, is in Europe for the Summer. Upon her return this Fall she will be associated with the Laurel School.

William Saal, the vocal teacher, is in Europe, but expects to return in time to reopen his studio September 15.

Christine Leavin, contralto, of New York City, has paid a number of visits here while en-route to some of the Chautauquas.

Adaline Gray Marble, the contralto, is at home since the death of her father, Charles B. Marble, one of the old resi-

dents and for many years postmaster at Bedford, O. Miss Marble expects to remain at home for the balance of the year.

Edwin G. Douglas, the tenor, and family will be at Troy, O., until September.

Mrs. Carrie B. Searles, the voice teacher, is away for the Summer.

Grace Mason, piano teacher, will spend her August vacation in the country near this city.

Mr. and Mrs. L. Drew Mosher are in the East this Summer.

Albert W. Harned, former organist at St. Mark's Church, was in the city a few days last week. Mr. Harned is now located at Roanoke, Va., where he is engaged in teaching, and has accepted the position of organist at St. John's Church.

The Summer gardens and the amusement parks are scenes of musical activity. At the Euclid they have the Hippodrome Opera Company, and such singers as Ethel Du Fré Houston and Agnes Caine Brown in the cast, while at the Coliseum, Laura Butler and Louis Le Baron are members of the Imperial Opera Company.

Liberati's band and company of operatic stars closed a four weeks' engagement at Luna Park July 25. A. F. W.

MR. MASON'S TRIBUTE TO THE AMERICAN MUSICIAN

Boston, Aug. 3.—Henry L. Mason, of Boston, who has taken an untiring interest in the progress of musical art in this country, who is himself an accomplished musician and a writer of ability, and who has had much to do with the American tours of both foreign and American artists, sees much in the accomplishments of American musicians, which should be a source of congratulation and incentive to further activity and progress.

During a conversation with Mr. Mason the other day he remarked that it sometimes seems well to get back from the scene of action and obtain a perspective view of what has taken place.

"In the Summer time," said Mr. Mason, "when there is a cessation of activity, such an opportunity is afforded. During the past few weeks I have been thinking of the immense progress the American musician has made. When you consider such names as Frederick S. Converse, the composer, Heinrich Gebhard, the pianist, Edward Burlingame Hill, the writer, lately appointed instructor of music at Harvard, also Daniel Gregory Mason, the writer and critic, George W. Chadwick, who is doing such enormous work in his position of director of the New England Conservatory of Music, one may find solid encouragement and assurance that the art in America not only will progress to a very high point, but that it has taken tremendous strides toward its goal.

"Take, for instance, the importance and influence of the work of E. R. Kroeger, of St. Louis. It is surely gratifying not only to other American musicians, but to all musicians to view this man's career and the results of it. Another instance is furnished in the strides made by Louis Bachner, the talented American pianist who will be associated with the Peabody Conservatory of Music in Baltimore the coming season. Then there is the work of Dr. Chadwick's erstwhile pupil, Dr. Horatio Parker, one of the foremost composers of to-day, and professor of music at Yale University. Also observe the striking American pianist, John Powell, who has recently had such tremendous success in London."

D. L. L.

DE PASQUALI WINS TRIUMPH IN QUEBEC

New Metropolitan Soprano Sings for Prince of Wales at Gala Concert

QUEBEC, CAN., Aug. 1.—The gala concert given last Saturday night at the Armories was in many respects the climax of the Tercentenary, which has drawn crowds of visitors from far and near to this historic old city.

The bright particular star of the concert was Bernice James de Pasquali, the American soprano, who sang to a brilliant audience, including, as it did, the Prince of Wales and other noted visitors from England, the United States and Canada. Mme. Pasquali achieved an indisputable triumph, recall after recall attesting the delight her singing gave the vast audience. Blessed with a most attractive stage presence, she prepossessed the audience in her favor the moment she appeared on the stage and her singing surpassed the highest expectations that had been formed. Her voice is a soprano of great range and irresistible sweetness and charm. Cultivated to the last degree of finesse, it is used with absolute ease in the most difficult technical passages.

Her first number was the familiar "Ah fors e lui" from "La Traviata," after which she responded to the demands for an encore with the "Salut à la France" from Donizetti's "La Fille du Régiment," which evoked a furore. As her second program number she gave the "Chant du Mosoli" from David's "La Perle du Brésil" with flute obbligato, with sparkling brilliancy. As an encore after this number she appealed to other patriotic feelings by singing "Rule, Britannia," which likewise caused a demonstration. Later she took the soprano obbligato in the "Inflammatus" from Rossini's "Stabat Mater," in which she was supported by a chorus of 400 voices. An orchestra of 100 players supplied the accompaniments during the evening.

Mme. de Pasquali's achievements in her chosen career attest with striking significance the advantages America now offers in preparing young artists for a professional life, as she is proud of strictly American training. A native of New York and a member of an old Puritan family, she was thoroughly equipped for the operatic stage before she went abroad, and there she immediately gained recognition in Italy, France, England, Greece and other countries, without supplementing her American training with any extra study there. Quebec will watch her success at the Metropolitan during the coming season with close interest.

Dr. Lawson Goes Abroad

Dr. J. Franklin Lawson, the New York tenor, sailed on Wednesday on the *Lusitania* for a vacation and study visit to Europe. He will go direct to Bayreuth, where, besides attending the festival performances, he will do some special coaching. He will afterwards coach also in Vienna and Paris before ending his tour in London, to sail from Southampton on the *Adriatic* in the last week of September. His accompanist, Pauline Nürnberger, will have charge of his studios and forward his correspondence during his absence.

J. E. FRANCKE PRESENTS FOR THE SEASON 1908-09 IN AMERICA:

TINA LERNER

CAPTIVATING RUSSIAN
... PIANIST ...

(THE MASON & HAMLIN PIANO)

THE MARVELOUS
CONTRABASS VIRTUOSO

KUSSEWITZKY

EFREM ZIMBALIST

Incomparable
RUSSIAN
VIOLINIST

Exclusive Management, Karl Junkermann — For American Dates, 1402 Broadway — 'Phone, 2080-38

BOSTONIA SEXTETTE CLUB

10TH SEASON—1908-9 DATES NOW BOOKING

C. L. STAATS, Director and Clarinet Soloist
154 Newbury St., BOSTON, MASS.

An ideal attraction for Musical Clubs and Choral Societies

HAMMERSTEIN'S TRIBUTE TO AMERICAN

Impresario Is Enthusiastic Over the Work of Mme. Mariska-Aldrich

By engaging Mme. Mariska-Aldrich for the coming season of the Manhattan Opera House and placing her conspicuously on his list of mezzo-sopranos, Oscar Hammerstein has recognized in this American singer an artist capable of ranking with the best of European prima donnas. This is what Mr. Hammerstein said about her in a recent interview:

"But I haven't told you about my new women singers. There is Labia, the young dramatic soprano. She'll take the town by storm. Such temperament! And I have a splendid contralto, Mme. Mariska-Aldrich. Such aristocracy of bearing! There isn't a painter or a sculptor in Paris that wouldn't give ten years of his life if that woman would pose for him. Such a face! Such a figure! Heroic, six feet tall, a Venus—of Milo. And a magnificent voice. You can call it intelligence or anything else you like, but whatever it is that goes with great gifts and makes the great artist Mme. Mariska-Aldrich has it. Wait and see."

Mme. Mariska-Aldrich will sing such mezzo-soprano rôles as *Dalilah*, *Amneris*, *Azucena*, and she is at present studying with Alfred Giraudet, in France, preparing for her next season.

Readers of MUSICAL AMERICA will recall the success of this charming singer a season ago at the Institute of Musical Art, New York, where she studied under M. Giraudet. Dr. Frank Damrosch, director of that institution, is quoted as saying of her, "I have never met a woman whose character I more admire. It is rare to find such a combination of character, beauty, dramatic ability and voice."

Mme. Mariska-Aldrich, who is the wife

Mme. Héglon, the Paris Opéra singer, has been sued for the costs of the electric installation in her villa. She refused payment on the grounds that the price was excessive and the work defective, citing as proof of the latter contention the electro-



MME. MARISKA-ALDRICH
New York Contralto Who Will Be One of the Principal Singers During the Coming Season of the Manhattan Opera House.

of J. Frank Aldrich, No. 39 East Forty-second street, New York, will return from France late in September.

cution of her Alsation dog by contact with the switch.

Lilli Lehmann recently sang *Donna Anna* in "Don Giovanni" at Kroll's Theater, Berlin.

GLENN HALL'S PLANS

Many Bookings for American Tenor, Who Comes Here This Season

Glenn Hall, the tenor, who is this coming season under the exclusive management of Haensel & Jones, will sail from Europe on the *Kronprinzessin Cecilie*, of the Hamburg-American line, on November 10, arriving in this country November 17.

One of his early engagements will be as soloist with Hermann Klein's course of artists' recitals. Mr. Hall will have an unusually busy season awaiting him. At this early date engagements are already booked for him at Evanston, Ill., where he gives a recital and also sings in the "Messiah"; Cincinnati (Orpheum Club); Oxford, O., recital; Cleveland (Rubinstein Club), recital; Buffalo (Guido Chorus); Chicago, recital; Mt. Pleasant, Mich., recital; Boston (Handel and Haydn Society), "Messiah"; Philadelphia, recital; Baltimore, recital; Reading, Pa., recital; Middletown, Conn., recital; Mt. Pleasant, Iowa, recital; Denver, recital; St. Louis, recital; Milwaukee (Musical Society).

The Chinese and Music.

Chinese music is incomprehensible to the Occidental ear, but opinions vary as to why this is so. Either the Chinese have less ear for harmony than more civilized peoples, or else they are so far beyond us that we cannot understand their combinations of tone. Chinese were the first people in the history of the world to develop a system of octaves, a circle of fifths, and a lot of other harmonical techniques, back in the days when our ancestors, the European savages, had not invented even the simplest forms of melody.—*The Choir Journal*.

Ruth St. Denis Likes "Musical America"

To the Editor of MUSICAL AMERICA:

I am glad to be a subscriber to your paper and wish to take this means of thanking you for the interest you are showing in my work.

RUTH ST. DENIS.

17 Lisle Street, London.

Leipsic heard "Lohengrin" for the three hundredth time recently.

LOS ANGELES PLANS FOR BRILLIANT MUSIC SEASON

List of Notable Musicians Will Be Heard There During the Coming Year

LOS ANGELES, Aug. 1.—That the local musical season is to be indeed a rich and delightful one is presaged by the list of artists and organizations already secured. Early in the season we will have a quartet of New York artists in grand opera selections: Marie Rappold, soprano; Josephine Jacoby, contralto; Riccardo Martin, tenor; and Giuseppe Campanari, baritone. Later come such singers as Mme. Johanna Gadski, Emilio De Gogorza, baritone, and David Bispham. For pianists we will hear the wonderful Russian, Lhévinne; Adela Verne, Katherine Goodson and Myrtle Elvin. The violinists already secured are Arthur Hartmann, Zimbalist and Michael Elman.

Although Maud Powell has been heard here in solo work, this year she is to appear in a trio of her organization. Accompanying her are May Mukle, the English cellist who made such a sensation in New York, and Anne Ford, pianist, who is held equally high in the musical world, as her two confreres.

Victor Herbert's orchestra and the Russian Symphony Orchestra are to be heard here this Winter, and even if he does not secure grand opera for us, Mr. Beheymer promises that the greatest comic opera company in the world will appear in Los Angeles.

Mr. Beheymer expects to reach home about August 5, and will immediately begin active work on the coming musical events.

Enrico Caruso says he was happier when he was earning ten francs a night than he is now. Then "I spent seven francs, kept three, and knew that my reputation was not ruined if I happened to give a creak. Now, the man who has paid his money to hear me, the management that pays me over \$2,000 a night would not forgive me if I were not always in the best form. Trusted by some, watched by others, I am a machine that must never be out of order."

Season 1908-09

November to May

LHÉVINNE

Management:
HENRY WOLFSOHN

STEINWAY PIANO USED

131 East 17th Street, New York

William H. Sherwood

At CHAUTAUQUA, N. Y.

JULY 6th to AUGUST 16th

Private Lessons and Interpretation Classes

SHERWOOD MUSIC SCHOOL

Fine Arts Building, Chicago

Summer Term Opens June 22d

Special Opportunities for Vocal Teachers

For information, address L. G. HUMPHREY, Mgr

McGILL UNIVERSITY
CONSERVATORIUM OF MUSIC

MONTREAL

Director: H. C. Perrin, Mus. Doc.

Vice-Director: Clara Lichtenstein

Piano, Violin, Cello, Singing, etc. Free instruction in theory, harmony, counterpoint, composition. Courses leading to degrees of McGill University. Catalogue sent on application to Secretary.

DORA BECKER VIOLINIST
Exclusive Management
HAENSEL & JONES, 1 East 42d Street, NEW YORKWILLIAM HARPER BASS
Director LAWRENCE CONSERVATORY OF MUSIC, Appleton, WisconsinFLORENCE MULFORD MEZZO SOPRANO
Formerly with CONNED
Metropolitan Opera Company
Under exclusive management
HAENSEL & JONES
1 E. 42d Street, New YorkGIACINTA DELLA ROCCA VIOLINIST
Direction, J. E. Francke, 1402 Broadway, NEW YORKBruegger SINGING
720 Fine Arts Bldg.
CHICAGO, ILL.NORMA TRIO PIANO: VIOLIN: CELLO
Address J. E. Francke, 1402 BroadwayJOHN BLAND TENOR
Direction
J. E. FRANCKE
1402 B'way, New YorkORATORIO CONCERTS FESTIVALS Baritone
ALVAN EDGAR NICHOLS 525 W. 135th St.
NEW YORKW. C. BARRON NEW IRISH SUITE
"COLLEEN" } FOR PIANO
"LULLAO" }
"FORSÄKEN" }
TEACHER OF PIANO
161 HUNTINGTON AVENUE, BOSTON JOHN CHURCH CO. PublishersMME. LANGENDORFF Mezzo Soprano-Contralto
from
Metropolitan Opera House
Management R. E. JOYNTON
St. James Bldg., B'way & 40th St., N.Y.

November 1907—May 1908

Mischa
ELMAN

The Phenomenal Violinist

FIRST AMERICAN TOUR

by special arrangement with Daniel Mayer of London, Eng.

Direction: HENRY WOLFSOHN, 131 East 17th Street
New York

CINCINNATI SCHOOLS PREPARE FOR SEASON

Summer Opera Companies and
Park Bands Providing
Much Music

CINCINNATI, Aug. 3.—With the mercury pushing uncomfortably near the top of the thermometer each day, Cincinnati has thought of little else than seeking the cool places, and this, of course, has made brisk business for the resorts.

At Chester Park, Joseph Sheenan's Metropolitan Opera Company has been presenting the tuneful "Martha," and at the Zoological Garden Henry Froehlich's Cincinnati Band has been giving afternoon and evening performances with Norma Esberger, a gifted Cincinnati soprano, as soloist. This is the second week filled by this organization at the "Zoo" during the season, and the splendid attendance is a tribute to Mr. Froehlich's popularity among the lovers of good band music.

Across the river, Liberati's band has been pleasing the crowds at the Lagoon.

For the most part Cincinnati musicians are out of town, but preparations for the influx of music students are noticeable in many quarters, and some teachers have already had their Summer outings and are back, ready for work.

At the Cincinnati College of Music, Prof. A. J. Gantvoort, who has just returned from an extensive tour of the Northwest, is in the midst of work incident to the opening of the college in September, and is most enthusiastic over the outlook. A beautiful catalogue announcing the thirty-first academic year of the college is just off the press and is being sent broadcast about the country. It is somewhat larger than the catalogues previously issued and contains a brief history of the early organization of the college, with some interesting historical data. This is followed by the outline of each department, with a small likeness of the professor in charge. A new department has been established which offers a special course for teachers of piano, designed to give a more intimate acquaintance with the instrument's construction, the mechanism of the piano, and the functions of its several parts. A new member of the clerical board is announced, Rev. John T. Gallagher (R. C.), director of St. Joseph's Orphan Asylum, who has been appointed to succeed Rev. John Mackey, deceased.

At the Metropolitan College of Music elaborate plans are also being made for the opening of the school term; and at

Katharine Goodson on Her Way to Australia, Where She Makes a Tour



Arthur Hinton, the English Composer, and His Wife, Katharine Goodson, Who Will Return for an American Tour Next January

Katharine Goodson, who returns to America for her third tour, commencing on January 1 on the Pacific Coast, is now on her way to Australia for her first tour in that country. Her opening concert will be with orchestra in the famous Mel-

bourne Town Hall on Saturday, August 22. The accompanying picture, taken on the Pacific steamer *Mongolia*, shows her with her husband, Arthur Hinton, whose piano concerto she introduced in America last season.

G. Magnus Schutz Returns to New York

G. Magnus Schutz, the baritone and teacher of singing, returned to New York last week after a month's stay in Minneapolis. During his vacation he devoted himself principally to fishing on the lakes. Mr. Schutz reopened his studio this week.

Before leaving Paris after finishing his recent engagement in "Boris Godounoff" at the Opera, Chaliapine, the Russian basso, was presented with the cross of the Legion of Honor.

HAMMERSTEIN NOT A CARNEGIE, HE SAYS

Philadelphia's Apathy to Grand
Opera Scheme Baffles
Impresario

PHILADELPHIA, Aug. 3.—Oscar Hammerstein was here again last Friday, on business connected with his grand opera house, and reiterated that Philadelphia will not get grand opera during the coming season unless more interest is shown in the purchase of seats.

"This city can be made the home of grand opera," he said, "if the people only will. The lack of interest astonishes and baffles me. I am fond of pondering on social and psychological questions, but I confess I cannot solve this. I seem to be up against a stone wall."

"Do you wonder why I am in such a frame of mind? The subscriptions in New York already amount to between \$350,000 and \$400,000. I do not like to tell you what they are here, yet everybody tells me there is a large clientele of music lovers in Philadelphia. I do not understand why there should be such a difference in this city from other cities in the method of indicating a desire to hear good things."

"I have money enough to leave my family in comfort when I am gone, but I am not a Carnegie. I cannot waste millions in an effort to educate the people to a high level of musical appreciation. I have no desire to accumulate more money. I am satisfied with what I have, but at the same time there is no attraction for me in a pauper's grave or a prospect of spending my declining years in an old man's home."

S. E. E.

Director Pache's Tribute

To the Editor of MUSICAL AMERICA:

Enclosed find check for my subscription for the ensuing year. Your paper is very interesting and I read it with great pleasure.

Sincerely yours,

JOSEPH PACHE.

Baltimore, Md.

Louis Diemer, the French pianist, gave a banquet to eighty of his former pupils and present colleague to celebrate his twenty-five years as a professor at the Conservatoire. Prominent among his guests were Edouard Risler, Carter, Lazare Levy and Cosella.

Regina Bader, *première danseuse* of the Paris Opéra Comique, ranks as the most accomplished ballerina at any of the European opera houses.

SECOND AMERICAN TOUR OF THE
BRILLIANT YOUNG PIANIST

Germaine

SCHNITZER

Direction: R. E. JOHNSTON, St. James Bldg., New York
From January 1, 1909, to May 1, 1909

Dates Now Booking

BALDWIN PIANO



**The American History and
Encyclopedia of Music**

CHICAGO
802 Plymouth Bldg.

IRVING SQUIRE
TOLEDO

BOSTON
120 Boylston St.

**MARY WOOD CHASE, CONCERT
PIANISTE**

Studios, 630-631 Fine Arts Building

CHICAGO

WATERHOUSE

JOSEPHINE SWICKARD

Thomas Evans GREENE

TENOR
Concert, Oratorio,
Recitals

SOPRANO
Exclusive Management, Haensel & Jones
1 EAST 42d ST., NEW YORK
Personal Address, The "ucers"
Phone, 2748 Kiver

Soprano
Concerts, Oratorio
Recitals
Address F. E. Franks
1402 Broadway, N.Y.

Dates now booking
Management,
W. S. BICELOW, Jr.
687 Boylston St., Boston

R. E. JOHNSTON ANNOUNCES

Fall Tour for Mme. NORDICA

OCTOBER 7th TO NOVEMBER 13th

**Mme. CHAMINADE'S FIRST APPEARANCE
IN AMERICA**

CARNEGIE HALL, SAT. AFTERNOON, OCT. 24th

Dresden Philharmonic Orchestra

(First time in America) APRIL 12th TO MAY 9th, 1909

MME. JOMELLI,
Prima Donna Soprano
from Metropolitan and
Manhattan Opera
Houses

MME. LANGENDORFF,
Mezzo Soprano from
Metropolitan Opera House
GERMAINE SCHNITZER
The Brilliant French
Pianist

MME. MACONDA,
Soprano
ISABELLE BOUTON,
Mezzo-Soprano

DALMORES,
Great Dramatic Tenor
of Manhattan Opera
House (Oct. 15 to Nov. 10,
1908; April and May,
1909.)

SPALDING,
Violinist
FRANKLIN LAWSON
Tenor

DARBISHIRE JONES,
English 'Cellist
MARIE HERITES,
Bohemian Violinist

PETRSCHNIKOFF,
Great Russian Violinist
FREDERICK HASTINGS
Baritone

EDOUARD DETHIER,
Belgian Violinist
EMMA SHOWERS,
Pianist
EDWIN LOCKHART,
Basso

MARY LANSING,
Contralto
AVERY BELVOR,
Baritone

Address R. E. JOHNSTON, St. James Bldg., B'way and 26th St., N. Y. City
Telephone, 666 Madison. Private Residence Telephone, 104 Riverside.

AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street

NEW YORK CITY

23d Year Begins Monday, September 28th, 1908

EDGAR O. SILVER, President

THE FACULTY AND EXAMINERS:

William Mason
Albert Ross Parsons
Harry Rowe Shelley
Paul Savage
Paul Ambrose
H. Rawlins Baker

Send for Circulars and Catalogues.

Herwegh von Ende
Modest Altschuler
Kate S. Chittenden
William F. Sherman
Geo. Coleman Gow
McCall Lanham

Mary Fidelia Burt
Adrienne Remenyi von Ende
Fannie Greene
Daniel Gregory Mason
Elsa von Grave
Leslie J. Hodgson

KATE S. CHITTENDEN, Dean of the Faculty



ACCEPTS OFFER FROM HOUSTON, TEXAS

Henry Balfour, Tenor, Will Become Identified with Musical Life in Southwest

The wonderful strides made in the Far West and Southwest in musical education have been the means of attracting many of the best pedagogs and musicians to that field, where there is an excellent opportunity for the prosecuting of modern methods in teaching and perhaps better remuneration than may be had in the East.

One of the musicians to be attracted by these promising conditions is Henry Balfour, a tenor, who, although a native of St. Louis, is well known in the metropolis. He has just accepted an offer from Houston, Tex., to become solo tenor and director of the choir of the First Presbyterian Church in that city.

Mr. Balfour, after having gained a favorable recognition as a soloist in some of St. Louis's most prominent churches, went to Paris, where he studied under Sbriglia and Lapierre. He next took up the study of German *lieder* in Berlin, under Heinemann, and after his return to this country he was located for some time in Los Angeles, where, together with Mrs. Balfour, a highly gifted soprano, he became well known as a recitalist and teacher. He was actively identified with the famous Gamut Club, of that city.

Mr. and Mrs. Balfour have recently completed a successful recital tour through Illinois and Michigan, and the offer from Houston came directly after their arrival in New York. Mr. Balfour will begin



HENRY BALFOUR

his work in the Southwest about the middle of September.

DAMROSCH NOT FOR LONDON

New York Dates Make It Impossible for Him to Accept Invitation

Walter Damrosch, conductor of the New York Symphony Orchestra, who, as told in *MUSICAL AMERICA* recently, was invited to direct a concert of the London Philharmonic Society next Winter, has been obliged to decline the invitation because his work in New York will make it impossible for him to leave the city at that time.

André Tridon, the new business manager of the orchestra, is busily engaged arranging for the Fall and Winter tours of the Damrosch forces, which will be directly under his management. The Spring tour of the orchestra in the West will be handled by Mr. Beach in Chicago. Mr. Tridon reports an unprecedented advance demand for the orchestra.

Leila Baird at Newport

Leila Baird, teacher of pianoforte at the National Conservatory of Music, left New York this week for Newport, R. I., where she will spend the remainder of the Summer. Besides her large following as a musician Miss Baird is popular in social circles at the famous Rhode Island resort.

Schumann-Heink at Winona Lake

Mme. Schumann-Heink will leave New York on Monday for Winona Lake, where she is scheduled to give two recitals, on August 11 and 13. This will be her last public appearance until the Fall.

Dresden will hear Tchaikowsky's "Eugen Onegin" as a Fall novelty before the November premiere of Richard Strauss's "Elektra."

MANHATTAN OPERA HOUSE TO HAVE A ROOF GARDEN

Summer Concerts Will Be Given by Hammerstein's Combined Orchestral and Choral Forces

According to plans filed by Oscar Hammerstein with his architects last week, New York will have no reason to complain of a lack of good orchestral concerts next Summer. Mr. Hammerstein has arranged to have built on the roof of the Manhattan Opera House a roof garden that will seat 3,000 people; there will be forty private boxes, besides seats for 1,200 on the floor and the same number in a gallery behind the boxes, while the rear part will be arranged as a Venetian garden with arbors and promenades. The stage itself will be forty feet deep and eighty feet wide and fitted with all modern appliances.

It is Mr. Hammerstein's plan to give a series of high-class orchestral and choral concerts by the combined forces, orchestral and choral, of the Manhattan and the Philadelphia Opera House under the direction of Cleofonte Campanini. Singers and instrumental soloists of high rank will be engaged and special orchestras, such as the Harmonia Florenti of Turin, Italy, which is composed of thirty-two women harp players, will be imported.

The structure, which will be of steel fifty feet in height and with a movable aluminum partition in the shape of a shell for the stage to aid the acoustics at concerts, will be entirely enclosed in the Winter to allow the garden to be used as a lounging resort for the opera patrons. Work on it is to be commenced at once.

BENEDICT Management
WALTER R. ANDERSON
5 W. 38th St., New York Phone, 349 38th

MEYN Baritone
MANAGEMENT
Vert & Hanson
129 W. 46th Street
Telephone, 3343 Bryant

BOSTON, MASS.

New England CONSERVATORY OF MUSIC

FOUNDED 1853

GEORGE W. CHADWICK, Director

SCHOOL YEAR BEGINS SEPTEMBER 17, 1908

Everywhere recognized as the largest and best equipped school of music in the world. Its complete organization, its imposing Conservatory building and splendid equipment, and the new Residence building offer exceptional facilities for students. Situated in Boston, the acknowledged music center of America, it affords pupils the environment and atmosphere so necessary to a musical education. Every department under special masters. The reciprocal relations established with Harvard University afford pupils special advantages for literary study.

GRAND OPERA SCHOOL

This school will give a *practical training* for Grand Opera in regular professional rehearsals. The conductors, stage managers and répétiteurs are of the staff of the Boston Opera House. Through this Opera School young Americans will have the opportunity to obtain a début in the Boston Opera House when they demonstrate sufficient ability.

Owing to the *practical training* of students in our Normal Department, graduates are much in demand as teachers and musicians.

The privileges of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences, and the daily associations are invaluable advantages to the music student. A number of free violin scholarships available for 1908.

For particulars and year book, address RALPH L. FLANDERS, Manager.



LESLEY MARTIN
BEL CANTO

Studio: The Broadway, 1425
Broadway, New York

SINGERS — Suzanne Baker,
Sophie Brandt, Cora Cross, Pauline
Fredericks, Julia Galvin,
Nellie Hart, Marion Stanley, Estelle
Ward, Ruth White.

Second Season in America—1908-1909—Tour Now Booking

EUGÉNIE
Mezzo Soprano

VIRGINIE
Soprano

SASSARD

CONCERT
SOLOISTS

For Terms and Dates Address: Sole Management, Henry Wolfsohn, 131 East 17th St., New York

ADAMS BUELL
— Pianist —

First Season in America

For Terms and Dates Address Lawrence University
Conservatory of Music — Appleton, Wisconsin
KNABE PIANO USED

MISS VERNE AN ATHLETE

Pianist Believes in Outdoor Exercise and Sports

Adela Verne, the pianist, is spending the Summer in the country near a mountain lake. She is at the piano six hours each day—from 10 to 12 in the morning, 3 to 5 in the afternoon and from 8 to 10 at night. Before breakfast she rides horseback. After 5 P.M. she is in the water for an hour and before her evening practice takes a stroll or spends an hour rowing or drifting on the lake.

One of her friends says of Miss Verne: "From early childhood, when not studying, she has spent most of her time in the open air. Swimming, rowing, long distance walking and horseback riding are the diversions she likes best, and these are responsible for her splendid physical equipment."

"This kind of life and strength are reflected in her art. Miss Verne plays not only with physical vigor, but her interpretations are those of a healthy, normal, well-poised mind and body. Her imagination, while soaring and fanciful, is not feverish. Her sympathy is sane, not mawkish or hectic. She has lived close to Mother Nature and has drawn from her nothing but what is beautiful, tender, helpful and strong. This is why it is so often said of Miss Verne that her playing combines the delicacy of a woman and the power of a man. She possesses the best qualities of both."

The Making of a Great Singer

Among the chorus singers of the theater of Bergamo, Italy, there was a tailor of very moderate means and resources, who employed all his talents and ability toward the support of a beloved mother. One day, as it chanced, the celebrated singer Nozari went to the shop of this modest artist in man's wearing apparel, to place an order for an evening suit.

After conversing for some little time upon the all-absorbing subject of fit and finish, the singer noticed that the face of the tailor was familiar, and, making inquiries, discovered that he belonged to the opera chorus.

"Have you a good voice?" asked Nozari. "Not particularly," replied the tailor. "I can scarcely reach A."

"Let me hear," demanded Nozari, stepping to a piano that stood in one corner of the shop. "Begin!"

The tailor with difficulty reached G.

"Now the A."

"I cannot, signor."

"Sing the A! I command you!" cried Nozari, showing signs of anger.

"Again a great effort was made, and A was reached."

"And now the B flat!" cried Nozari.

The unfortunate tailor protested, but all in vain. Nozari was determined.

"Indeed, I am not able."

"Sing it, or by my soul I will—"

"No, signor; do not be angry. I will try."

Begin Work on Handsome New Music Building for Mount Holyoke College



PROPOSED MUSIC BUILDING FOR MOUNT HOLYOKE COLLEGE

SOUTH HADLEY, MASS., Aug. 3.—Work on the new music building for Mount Holyoke College was started the middle of July.

The building is planned in the form of a T, one hundred feet front, the top or horizontal line of the letter forming the front or main portion of the building, with the main entrance in the centre. Directly opposite to this entrance and on the same level are the doors of the concert hall, which extends toward the rear fifty feet, forming the stem of the T, seating 400. Four large mullioned windows on each side light this hall. The concert stage, opposite the entrance, is 14 feet by 25 feet.

There is a gallery above the entrance. As the floor of this hall is on the first story, casement windows are provided, which may be used in case of necessity for hasty exit. This hall is of attractive design, with handsome ceiling trusses carried into the roof. The color will be French gray for walls, and woodwork in two shades.

The balance of the first floor provides an office and reception room adjoining, three large teachers' rooms, five practice rooms. Two staircases lead to the second story and basement.

The B flat was accomplished, and in a manner that fairly astonished the pupil himself. His ambition began to manifest itself.

"Now you see it is possible," said Nozari in triumph, "and I tell you, my son, if you will but practice assiduously you will become the first tenor of Italy."

Nozari was not mistaken, for the poor tailor and chorus singer became afterward the great Rubini.—*Tit-Bits*.

Poldoni is a composer who is coming more and more to the front. Heretofore he has been known chiefly through some

The basement, owing to the sloping ground, has sixteen practice rooms and two teaching rooms, with windows equal in height to the other stories.

The second story provides one large teachers' room and nine practice rooms, and the music library, which latter finishes into the roof with wood trusses and is designed to be a very attractive room, furnished with bookcases, fireplace and seats. The wood finish of this room will be dark Florida cypress. The balance of the building, handsome grain North Carolina pine, stained to a rich color and rubbed to a dull gloss.

Great care has been exercised in the selection of materials to make the building as sound proof as possible. The exterior is designed in the prevailing style of the college buildings, an adaptation of collegiate Gothic. Red brick and Kibbie brown stone will be used, with granite steps.

The building will be a pleasing addition to the group of architecturally harmonious buildings now existing in the college grounds, and will be situated on the lower campus, near the lake.

Plans and specifications were prepared by George F. Newton, of Boston, Mass., the same architect who planned the art building and the library erected some few years ago.

charming short pieces for the piano, but now he has written an opera, which apparently is going to make a sensation. After its premiere at Breslau the other day it was at once accepted for Vienna and Leipzig, and other cities are negotiating with the composer. The name of the opera is "The Vagabond and the Princess." It is based on an Andersen tale, and the librettist is A. F. Seligman.

Walter Soomer, the Leipsic baritone, who comes to the Metropolitan next Winter, will fill a Fall engagement at the Dresden Court Opera before coming to New York.

FESTIVAL FOR SCRANTON

Big Chorus to Sing There on Welsh Day Celebration

SCRANTON, PA., Aug. 3.—A genuine old-fashioned Welsh Singing Festival is to be held in connection with the Welsh day in Luna Park on Saturday, August 22, and it has been decided to keep the competitions for the evening session, as so many suggestions had been received by the committee that for once a Gymanfa Ganu, as it is known, should be held in this valley.

For that purpose a choir of one thousand voices has been organized, representing every Welsh community between Carbon-dale and Nanticoke. The greatest enthusiasm has been aroused in connection with the movement, and it is safe to assert that this will be the largest musical gathering ever held in Scranton.

The Business Sense of Artists

George Murphy, the teacher of singing and manager of musicians, who leaves Grand Rapids, Mich., to join the faculty of the Indianapolis Conservatory of Music, said in a recent interview:

"I have known many very artistic people who scouted business knowledge whose artistic souls and delicately balanced temperaments would not prevent their driving a most exacting bargain. Personally, I am interested in music first, because I like it better than any other line, and then, because as a business proposition it pays. If it failed of either of these two considerations I wouldn't be in it."

Newark to Have an Opera Club

NEWARK, N. J., Aug. 3.—Emil Hofmann, the well-known baritone of this city, is organizing a club for the study of the grand operas which are to be heard at the Metropolitan and Manhattan Opera Houses, New York, next season. The purpose of the organization is to enable its members, especially those who are unacquainted with Italian, French and German, to get such a knowledge of the stories and the scores of the operas as will further their enjoyment of the productions through intelligent understanding of the text and the music.

Music Last Week in Chautauqua

CHAUTAUQUA, N. Y., Aug. 3.—The musical program at Chautauqua for last week included, as usual, a rich and varied array. At the Wednesday afternoon concert, according to custom, there was a selected program, but on Monday evening a special cantata, Gaul's "Joan of Arc," was presented by the senior and junior choirs, soloists, orchestra and organ, and on Friday Verdi's "The Manzoni Requiem" was given by the choir, soloists, orchestra and organ.

A Berlin organist, Bernhard Irrgang, recently gave his five hundredth organ recital.

SPALDING

First appearances, November 8 and 10
with NEW YORK SYMPHONY ORCHESTRA
WALTER DAMROSCH, Conductor

RUDOLPH ENGBERG BARITONE
422 Fine Arts Bldg.
CHICAGO

JOHN CROGAN MANNING CONCERT PIANIST
Chopin Recitals a Specialty
Address M. B. PARKS/
246 Huntington Avenue
Boston, Mass.

RALPH OSBORNE BASSE CHANTANTE
DIRECTION: J. E. FRANCKE, 1402 BROADWAY, NEW YORK

KOTLARSKY YOUNG RUSSIAN VIOLINIST
Management HENRY WOLFSOHN
131 EAST 17th STREET, NEW YORK

HERWEGH VON ENDE VIOLIN INSTRUCTION
Teacher of KOTLARSKY
212 WEST 59th STREET, NEW YORK

JOHNSON TENOR
Management
Henry Wolfsohn, 131 E. 17 St., N. Y. C.

BEATRICE GOLDIE COLORATURE SOPRANO
VOCAL INSTRUCTION
Studio: 130 W. 91st St., New York

R. E. JOHNSTON, Manager
St. James Bldg., Broadway @ 26th St., N. Y. City
European Managers: N. VERT, 6 Cork St., London, N. W. AGENCE
MUSICALE DE PARIS, Emanuele Rey, Directeur, 9 Rue de l'Isly, Paris

OLGA SAMAROFF PIANIST

In Europe, Season 1908-1909. Returns to America, Season 1909-1910
For terms and dates apply to C. A. ELLIS, 50 State Street, BOSTON, MASS.
Steinway piano used

ELIZABETH CLARK-SLEIGHT AUTHORIZED REPRESENTATIVE OF
SBRIGLIA PERCUSSION
PARIS NEW YORK
116 EAST 19th STREET
NEW YORK CITY

RIDER-KELSEY MANAGEMENT--WOLFSOHN
131 E. 17th Street
New York City

THE SCHUBERT STRING QUARTET BOX 2000
BOSTON

BERNICE JAMES DE PASQUALI Metropolitan Opera Co.
1908-1909 Sole Management:
M. H. HANSON
129 W. 46th St.



THE MUSICAL AMERICA COMPANY
PUBLISHERS

Published Every Saturday at
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY.
John C. Freund, President, address 135 Fifth Ave., New York
Milton Weil, Treasurer, address 135 Fifth Ave., New York
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office: DELBERT L. LOOMIS
Room 1001, 120 Boylston Street
Long Distance Telephone
870 Oxford

Chicago Office: CHARLES E. NIXON
CARRIE WOODS BUSH
241 Wabash Avenue
Room 409
Telephone Harrison 4252

MILTON WEIL - - Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One year (including Postage) . . \$2.00
Canada (including Postage) 3.00
Foreign (including Postage) 3.00
Single Copies10

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

New York, Saturday, August 8, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

IS WAGNER PASSING?

Periodically during the last two opera seasons in New York champions of Wagner raised their voices in protest against the disproportionate allotment of time and attention to the works of the Italians, ancient and modern. Last Winter, it is true, there was somewhat less cause for complaint, from their point of view, as the advent of Gustav Mahler breathed a new spirit into the productions of the Bayreuth master's works at the Metropolitan; at the same time, the relatively scant patronage forthcoming even when Mr. Mahler was at the conductor's desk, in sharp contrast to the jubilant mobs that bombarded the entrances on nights when Italian melody and Italian songbirds were turned loose on either of the two large New York stages, was sufficient cause for alarm to those who view jealously any symptoms of waning in the star of their German idol's hold upon the public.

Money talks, and managers with salary lists that haunt their slumbers can scarcely be blamed for giving the public frequent doses of what it plainly is most eager for. In regard to the sway of the Italians, however, it may be noted that the great light that burst upon New Yorkers last Winter as they were brought face to face with modern French opera in its most characteristic phases has already exerted a powerful influence in staying the ascendancy of the works of Southern Europe. The firm grip the French school has secured on the interest of the opera-going public will become more and more effectual as time goes on in forcing a more sanely balanced bill of fare.

It would be idle to deny that New York has shown many unmistakable symptoms of being bored by Wagner; its attitude is certainly more than "a little apathetic," as Lawrence Gilman mildly expresses it. Yet, it is a safe assumption that among the crowds which, we are told, are overrunning Bayreuth again this Summer there are many who live all the year around under the shadow of the Metropolitan and never think of attending a Wagnerian perform-

ance. There are certain extenuating grounds that may be advanced *à propos* of this circumstance. For instance, while it is agreed that a condition of weariness is anything but conducive to the enjoyment of a Wagner music drama, the average American opera-goer is more or less fatigued both physically and mentally after the day's business or professional duties when he betakes himself to the opera house to have his senses stimulated by extraneous influences. If he spends his vacation in Europe in a Festival year he can go to Bayreuth and make the performances there the principal feature of each day, and so arrange the rest of his time that he will be absolutely fresh for mental concentration when the hour comes.

Then, too, the atmosphere of the place and its associations are in themselves potent to draw and impress many to whom in the ordinary prosaic course of events at home Wagner's works could make no appeal. And for this reason alone the Bayreuth festivals, even with performances admittedly inferior to those to be heard and seen in other, larger centers, will continue for many years to come to show a clean sweep of sold-out houses for the entire series before the curtain is raised on the opening afternoon.

But to return to the local standpoint of what is now ominously described as "the passing of Wagner," it is interesting to note the refusal of Lawrence Gilman to believe that the great German is in any danger of suffering a total eclipse. While admitting that "the Wagnerites are gone, and the validity and persuasiveness of 'Tristan' and the 'Ring' as dramas seem less certain than of old," Mr. Gilman in an admirably expressed statement of the situation in *The North American Review* declares that Wagner can not pass and that the causes of the temporary indifference of the public by no means affect the enduring vitality of his music dramas as "an independent commentary that is of almost universal scope in its voicings of the moods and emotions of men and the varied pageant of the visible world." To quote further:

A score of years ago in New York those who cared at all for the dramatic element in opera, and the measure of whose delight was not filled up by the vocal pyrotechny which was the mainstay of the operas of the older repertoire, found their chief solace and satisfaction in the music-dramas of Wagner. He reigned, then, virtually alone over his kingdom. The dignity, the imaginative power and the impressive emotional sweep of his dramas, as dramas, offset their obscurity and their inordinate bulk; and always their splendid investiture of music exerted, in and of itself, an enthralling fascination.

And that condition of affairs might have continued for much longer had not certain impetuous young men of modern Italy demonstrated the possibility of writing operas which were both dramatically engrossing and musically eloquent, and which had the incalculable merit, for our time and environment, of being both swift in movement and unimpeachably obvious in meaning. Thereupon began the reign of young Italy in contemporary opera. It was inaugurated with the "Cavalleria Rusticana" of Mascagni and the "I Pagliacci" of Leoncavallo, and it is continued today, with immense vigor and persistence by Puccini with all his later works.

The sway of the composer of "Madame Butterfly" is triumphant and well nigh absolute, and the reasons for it are not elusive. He has selected for musical treatment dramas that are terse and rapid in action and intelligible in detail, and he has underscored them with music that is impassioned, incisive, highly spiced, rhetorical, sometimes poetic and ingenious and pervadingly sentimental. Moreover, he possesses, as his most prosperous attribute, that facility in writing fervid and banal melodies which, as Mr. Henry T. Finck has observed, "give the singers opportunity to pour out their voices in that lavish volume and intensity which provoke applause as infallibly as horseradish provokes tears."

The plan of cutting down parts of the score has been tried and adopted at the Metropolitan in the case of several of the music dramas. One or two critics, finding nothing else to criticize in Mr. Mahler's

reading of "Tristan und Isolde" last Winter, gleefully fell upon one or two cuts the conductor made, with the full quantity of critical censure they have to keep on tap, which otherwise would have found no outlet. At the same time, the general public was unaware that the score had been pruned in any way, and even the musicians in the audiences who happened to know, so far from allowing it to disturb them, felt satisfied to rely upon the judgment of an artist of Mr. Mahler's authority.

Those who deplore the decline of interest in their Bayreuth god and at the same time object to any tampering with the musical text would do well to ponder on Felix Weingartner's letter to the Vienna *Neue Freie Presse*, quoted in last week's *MUSICAL AMERICA*, defending his action in cutting "Die Walküre" a short time ago at the Vienna Court Opera, notwithstanding the riot it caused. Throwing down the glove with the confession that he has come to consider parts of the "Ring," "Der Fliegende Holländer" and "Tannhäuser" are too long-drawn-out from the standpoint of the organic structure, dramatic continuity and, in the case of the two earlier works, uniformity of style, Director Weingartner asserts:

I consider ingenious abbreviation of such places an artistic duty that augments inestimably the aesthetic pleasure to be derived, and the understanding and powers of receptivity that can be brought to them by the listener.

And the same ardent Wagner devotees may experience another jolt in the approval this attitude meets with in the *Allgemeine Musik-Zeitung*, published in Berlin, a Wagner stronghold if ever there has been one:

The way weak-minded Wagnerites eternally rave about religiously respecting the original text is unutterably stupid; such prejudices should be done away with once and for all.

Prosperity for O. Hammerstein

[From the N. Y. Morning Telegraph]

Salaries aggregating \$200,000 were voted at the meeting of the directors of the Manhattan Opera House and the Philadelphia Opera House last night.

Oscar Hammerstein presided, with O. Hammerstein as secretary. The full directory of each company was present, consisting of Oscar Hammerstein.

The meeting was held on the steps leading to the gallery of the Victoria Theatre, just off the sidewalk at the corner of Forty-second street and Seventh avenue.

As soon as the meeting had been called to order by Mr. Hammerstein, O. Hammerstein offered a resolution that the salary of Oscar Hammerstein, as director of the Manhattan Opera House be \$150,000 for the coming year and that the salary of Mr. Hammerstein as director of the Philadelphia Opera House be \$50,000 for the coming year and \$100,000 for the year following.

Both resolutions were unanimously adopted.

Other resolutions offered were laid over until the next meeting, which will be called by the president.

Does Composition Pay?

[H. T. Finck in N. Y. Evening Post]

Schubert died of typhoid fever, which he would have escaped had he had twenty or thirty dollars to go to the country for a vacation on the fatal Summer, as he wanted to. The other day the city of Vienna purchased the house in which he was born, paying \$22,000 therefor.

Does it pay to be a composer? In Schubert's case it did not pay. But look at Franz Lehar, the composer of the "Merry Widow." Henry W. Savage alone has paid in nine months in royalties on that operetta over \$110,000, and it is likely that Lehar and his librettist have made over \$250,000 by that work so far.

The Sense of Sound

[From the Springfield Republican]

The question as to the color sense is much like that as to the sound sense. There are those who can't tell "Yankee Doodle" from "Old Hundred." Mr. Gladstone, for example, had no discrimination of tones. Country choirs have had earnest singers whose idea of singing bass was to produce a buried grumble, on no key whatever. Very few among those who hear great orchestral work ever arrive at the point of separating sounds, and properly locating any particular instrument.

PERSONALITIES



GADSKI AND HER DAUGHTER

The snapshot herewith reproduced caught the German soprano, Johanna Gadski-Tauscher, or Tauscher-Gadski, as her countrymen would have it, and her tall fourteen-year-old daughter, Lotte Tauscher, as they were drinking seltzer in the Grunewald, near Berlin, one day this Summer. Like Schumann-Heink, Sembrich, Louise Homer, and two or three others, Mme. Gadski is one of those exceptional opera stars whose domestic lives are thoroughly happy. Fräulein Lotte is rapidly graduating from the rank of mere daughter to that of companion to her distinguished mother.

Garden—Mary Garden told a Paris interviewer the other day that in the successive three seasons of her present contract with Oscar Hammerstein she will receive \$1,400, \$1,600 and \$1,800 a performance. She has terminated her special engagement at the Paris Opéra and gone to Scotland for a complete rest.

Della Rocca—Giacinta della Rocca, the violinist, will introduce a new composition, entitled "Bacchanal," by Edmund Severn, the new president of the New York State Music Teachers' Association, during her engagement with Sousa at Willow Grove, Pa., this month.

Von Grave—Elsa von Grave, the pianist, is spending the Summer in Berlin. She will return in the Fall, to remain during the Winter in New York.

Tancredi—A young New Zealand soprano who has taken the stage name of Sybilla Tancredi has been engaged by Oscar Hammerstein, at Mme. Melba's request, for the Manhattan and the Philadelphia Opera House. She is a pupil of Mathilde Marchesi.

Farrar—Geraldine Farrar, who for two years prepared to sing Tosca and has not yet had the opportunity, will essay the rôle at the Opéra Comique during her Spring engagement in Paris next year. Parisians will also hear her then in "La Bohème" and "Mignon." She may also sing Tosca in New York next season, as her new contract with Mr. Dippel stipulates that she be assigned many rôles in which she has not yet appeared here.

Mildenberg—Albert Mildenberg, the New York pianist and composer, whose new opera, "Michaelo," is to be produced in Vienna and other European cities next season, has accomplished a great deal. He is not yet thirty-five, but, besides devoting the most of his time to teaching, he has composed two grand operas, "Rafaelo" and "Michaelo"; three light operas, "The Wood Witch," "Princess Delft" and "Love's Locksmith" and many songs and piano pieces.

Melba—With the termination of the Covent Garden season this week, London will not have another opportunity to hear Nellie Melba in opera until 1910, owing to the singer's long absence on her Australian concert tour, which opens at Perth next February. For six months she will sing in every town of note in Australia, New Zealand and Tasmania, so as to give all the people of her own part of the world a chance of hearing her. Hitherto she has only been heard in the capital cities of the Commonwealth and New Zealand.

Noté—Jean Noté, the baritone of the Paris Opéra, who joins the Metropolitan forces next season, is a Belgian by birth. He was born in Tournai in 1860 and made his début as Ashton in "Lucia" at Lille, France. For fifteen years he has been singing at the Paris Opéra. His voice is sonorous, his style more robust than finished. His popularity is attributed principally to the vigor and spontaneity in his singing, combined with a virile and picturesque appearance.

FROM MUSICAL AMERICA READERS

Another Way to "See New York"

To the Editor of MUSICAL AMERICA:

I was much interested in the schedule for "seeing New York in two days" laid out by Allen Davenport in last week's issue of MUSICAL AMERICA, and thought I would give you the opportunity of comparing it with a little scheme through which I whirled Mrs. Watt in a two-days' visit to New York last Summer.

We were stopping on Eighty-fifth street, and counting that as home, we began on a Saturday morning by taking the elevated on Columbus avenue and going to the end of the line, thus viewing upper New York and Harlem from a height. Coming back to the first cross-town line, we went over to Amsterdam avenue, and then out to Columbia University, where we viewed the principal buildings and the campus, across Broadway to Grant's tomb, where we lingered a very short time and had a fine view of the Hudson River, with many small vessels and one large battleship. Taking the Broadway car down to Ninetieth (I believe it is), we saw the Soldiers' and Sailors' Monument and a few of the Riverside Drive residences, and then boarding the Broadway car again we took the entire ride down to Brooklyn Bridge, and I will say *en passant*, if there is any way in which one can get a quicker and more comprehensive view of the magnitude of the New York business world than by riding down Broadway, I have yet to find it.

We walked across the bridge, viewing Liberty and the various other sights of the bay, then took a surface car across Brooklyn and to Coney, where we had dinner, viewed the ocean and lingered a very few minutes seeing the sights of this wonderful (?) place. We took an elevated back across Brooklyn, seeing Greenwood Cemetery *en route*, and alighted on the New York side of the bridge, where we took a car which carried us through the Bowery to Fourteenth street, where we alighted and went to the subway, reaching home in time to rest a few moments, dress a little and start out for the evening.

Took a car to East Fifty-eighth street, and had a lunch at the Terrace Gardens, which is of vital interest to all musicians, inasmuch as there Theodore Thomas gave his first concerts in America; then took a car down to Madison Square Garden, where we viewed one act of the play current on the roof, then up Broadway to the Casino, where we heard the last act of the musical comedy then playing, after which we again took a Broadway car and reached St. Nicholas Garden, where Kaltenborn was playing, in time for his last two numbers.

On Sunday morning we went across to Fifth avenue at Fifty-eighth street, and, beginning at that point, walked down the avenue several blocks, looking in at the Fifth Avenue Presbyterian Church, St. Patrick's Cathedral, St. Nicholas Collegiate, and St. Thomas, hearing a snatch of music in each place—then took the Madison avenue car down to Twenty-eighth street, and reached the Marble Collegiate Church in time to hear the Voluntary (in this church the service is a half-hour later than in upper Fifth avenue); then one block away to the Church of the Transfiguration (Little Church Around the Corner), where we remained only for a glimpse of the rooms and the historical pictures, etc., and then to a Broadway car and down to Old Trinity, which we reached in time for the Offertory, which, of course, in an Episcopal church is after the sermon. After walking through the old churchyard, we walked up Broadway to St. Paul's, and as the church was still open, we went in and saw the historic pew of George Washington and the other

interesting features of the church and the churchyard. Then took a Broadway car down to the Aquarium, where we spent a half-hour.

After lunch we went to East Twenty-third street, only to find that the boat we had seen advertised to make an excursion trip had been withdrawn, so, as all other excursion boats were gone, we went to West Twenty-third street and took a boat for Jersey, and taking a car to Jersey City Heights, had a very pleasant ride there. After which, home and a little rest, and then evening service at the Fifth Avenue Presbyterian Church, where Morgan, of London, delivered a fine sermon.

Our visit included the next day a round of the shops, a ride on Fifth avenue, and some more theaters, but as I started out to tell you only what we did in two days, I will not schedule these.

Yours sincerely,

CHARLES E. WATT.

Chicago, July 28.

Seeing Boston, Too

To the Editor of MUSICAL AMERICA:

Several inquiries have reached me since you so happily published my letter concerning "Seeing New York in Two Days" asking if a similar plan might not be arranged for "sight-seeing" in Boston, my home city.

The present pre-distinction and growing future prospects of Boston as a music center may prompt you to find in the following some information valuable to your readers, and which may perhaps somewhat disentangle the "traditional crookedness" of the "spoky" Hub.

It is well to start as early as possible, and not hurry. We are in Boston.

From the nearest station to your hotel take elevated train (in Subway) bound north for Sullivan Square.

Immediately after leaving North Station you will see on your left the old Fitchburg depot, once a music hall, and where Jenny Lind gained her first triumphs in Boston.

You pass over the new Charlestown Bridge, getting off at the second stop, Thompson Square. A block away is Bunker Hill Monument. Enter the grounds from Monument avenue. Returning to Thompson square, near by on Phipps street is the old burying ground with John Harvard's monument. From Thompson Square to City Square is seven or eight minutes' walk.

There is much of historic interest in the vicinity of City Square, and also in Winthrop Square, not more than five minutes away. The Navy Yard is of course the chief attraction after the Monument.

At City Square you enter Water street, and at Wapping and Water streets is the main gate. Obtain your pass here to the Navy Yard. From the Navy Yard you take a surface Chelsea car going to Boston, and alight at Keany Square, just across the bridge on Boston proper side. Go east two blocks on Commercial street to Charter street and climb to Copps Hill Terrace, and thence to Christ Church (the oldest in Boston). Its traditions are familiar to all.

Hull street, opposite, brings you to Copps Hill Burying Ground. Not far away, in Richmond street, a great woman was born—Charlotte Cushman. The Cushman School stands near by. We cross Salem street to Hanover and take the car (a short distance only) to Scollay Square. After crossing Washington street we soon pass the American House on our right, the site of Joseph Warren's birthplace. Leaving the car at Scollay Square we enter Pemberton Square, and view the County Court House.

Enter and pass through the lofty hall to the rear of the building, and ascend the steps to Somerset street, thence to Beacon, turning to the right and passing the Unitarian building on the right, the Congregational House and Boston Athenaeum on the left, and thence to the State House.

But first pass just beyond the State

House and read the bronze tablet marking the site of the Hancock House, now occupied by the publishing house of Ginn & Co.

Looking across Beacon street we see the Shaw monument, and from there back again to the State House grounds, we see the truly consummate equestrian statue of "Fighting" Joe Hooker.

After your visit at the State House, walk down Park street to Tremont, the northeast corner of Boston Common.

Don't hurry!

The view down the Tremont Mall is attractive. We are at Park street church, and going north, immediately on our left is the old Granary Burying Ground. Here we read the names of John Hancock, James Otis, Samuel Adams, Paul Revere, the parents of Benjamin Franklin and many more.

Crossing Tremont street we pass Bromfield to Bosworth. Just below on Tremont street is Tremont Temple. We enter Bosworth street, more properly a court-way. Oliver Wendell Holmes lived there. Billie Park's famous "eating house" and "musty alery" were in Bosworth street. At the end of the court we pass down the stone steps into Province street, a curious thoroughfare.

We turn to the left, and in a moment or two we are in School street, standing by the famous Parker House. It seems a convenient place to lunch.

Don't hurry!

Refreshed we pass out through the front of the hotel, and turning to the right, cross School street to King's Chapel, replete with historic interest.

We continue down School street, viewing City Hall on left, with statues of Franklin and Josiah Quincy in foreground. At Washington street we turn to the right half a block to the Old South Church, remembering that on the corner of Washington and School streets stood the Old Corner Bookstore, still earlier the site on which stood the home of Anne Hutchinson.

A small admission fee is charged to see the Old South Church, and the historic relics contained therein.

Now we pass down Milk street; where No. 17 now is was the site of Franklin's birthplace. We continue to Postoffice Square, viewing the Federal Building (memorable for having checked the great Boston fire in 1872). The first office of William Lloyd Garrison's *Liberator* stood in Postoffice Square.

We walk north to State street and visit the Old State House, perhaps the most interesting spot in Boston.

Now we wedge our way through Exchange street to Faneuil Hall, the "Cradle of Liberty." Conjure!

But we soon "awake" in the vicissitudes of old Dock Square, now Adams square, with a fine bronze statue of Samuel Adams. Take surface car to North Station, and wait for green car with sign in front overhead reading Forest Hills and transfer station. This will take you through Chardon street to Bowdoin square, skirting the old West End by way of Chambers and Cambridge streets into Charles. At this point you see the approach of the new West Boston Bridge.

Get off at the main gate to the Public Gardens on Charles street. Look across the Common a moment on the Soldiers' Monument. Enter the Gardens and cross the bridge to the Washington Statue opposite Commonwealth avenue in the Arlington street side of the Gardens.

After lingering a moment on the scene extending up Commonwealth avenue turn left on Arlington street towards Boylston. You pass Newbury street. No. 2 is the representative professional club of Boston, the St. Botolph.

You are immediately at the Channing Statue.

Continuing up Boylston street on the right are the piano rooms of Henry F. Miller and Sons. Crossing Berkeley street and on the left to Clarendon are the Y. M. C. A. Building, the Mason & Hamlin Piano

rooms, and the old reliable Brunswick Hotel.

Opposite these, the Natural History Museum, and the Massachusetts Institute of Technology.

We are at Copley Square, the most beautiful and attractive in Boston, and, I do not believe, surpassed by any other in America. Pass in on the right to the Back Bay sub-postoffice station. You command a better view here.

Then cross and enter Trinity Church, the material memorial to the overtowering virtues of Philips Brooks. Next, the Museum of Fine Arts. View the square from the steps. The Second Church is opposite, and to the left the New South Church. The Public Library is a structure of massive ornamentation.

Musicians will sense a special delight in visiting the Allen A. Brown music collection, the most complete and elegant library of its kind in the world; a munificent gift from Mr. Brown to the city of Boston.

After our visit here we take a South Huntington avenue car to Brookline Village. As we board the car the Pierce Building is directly on our left. It is devoted largely to studios of the various arts.

Passing the Copley, the next are the Huntington Chambers, under the courteous and attentive superintendence of Mr. Russell.

We soon pass the Mechanics Building on our right, given over to extended fair festivals. Certain parts are permanently occupied by schools given over to arts and mechanics. Two blocks beyond, to the right through an open lot, you see the Christian Science Temple; the greatest ornament to present-day Boston, rising victoriously in monumental prophecy.

Next to the vacant land is Chickering Hall, an honored memorial to this truly famous Boston name. The valuable Emerson College of Oratory, in charge of Mr. Southwick and Mr. Tripp, two thoroughly accomplished actors and theorists, genuinely qualified for the profession of the theater.

Horticultural Hall stands on the northwest corner of Massachusetts avenue, which we now cross, passing to our right Symphony Hall, the home of the Boston Symphony Orchestra, instated, maintained, and to be perpetuated by Boston's distinguished citizen, benefactor, and philanthropist, whose liberality and broadness extend beyond the old iron-tired rim of the "Hub."

Mr. Ellis and Mr. Comey are the tireless activity of this benefaction, so cheerfully maintained by Major Henry L. Higginson.

Opposite to Symphony Hall is the Whitney International School of Vocal Art, directed in person by the accomplished and courteous Mr. Whitney.

The justly famed New England Conservatory of Music is next seen on our left.

America's foremost musician and pedagogue at home, George W. Chadwick, is the director. The site of the Boston Opera House is in this vicinity. Its principal benefactor, Eben Jordan, is destined to singular distinction for his unstinted patronage to art.

Do not overlook the New England Children's Hospital on your right. On a sunny day there is no handsomer sight than these little convalescents on the open balconies of the hospital. Further on, to the right, in the Back Bay Fens, is seen the Italian Palace of Boston's celebrated patroness of art, and generous helper of untold promise. The valuable Simmons College is beyond, and in the foreground as we ride along are seen in turn the Guild Latin School, and the Harvard Medical Colleges.

The enclosed large brick building we soon pass on our right is the House of the Good Shepherd. We are now at Brookline Village on the Boston line.

We return by trolley via Brookline avenue, Ipswich and Boylston streets through the other side of the Fenway.

In the midst of the Fenway to your right

[Continued on page 19]

ERNEST GOERLITZ

LATE MANAGER OF THE
CONRIED METROPOLITAN OPERA CO.

BISPHAM

MUSICAL BUREAU

METROPOLITAN OPERA HOUSE, NEW YORK

Sole Agent for Concert Engagements of ALL THE ARTISTS

WHO ARE UNDER CONTRACT FOR OPERA AND CONCERTS WITH THE

METROPOLITAN OPERA COMPANY

Sole Representative for all engagements of

MADAME OLIVE FREMSTAD
MADAME MARIE RAPPOLD

MADAME JOSEPHINE JACOBY
MR. G. CAMPANARI

SEASON 1908-1909

For Terms and Dates, Address

LOUDON CHARLTON, - Carnegie Hall, - NEW YORK

Choral Rehearsals, Past and Present

Joseph Bennett draws an interesting contrast in the London *Telegraph* between choral festival rehearsal half a century ago and now. "In 1858," he says, "we fancied ourselves as doing the correct thing when we compressed the general rehearsals of a festival into the hours of a single day." To have more rehearsals would have cost too much; the conductors "bit their lips, shook their heads, and swore inwardly, while, as festivals and charities went hand in hand, there were always protectors of charities on committees, with a first charge to keep down expense in the interest of widows, orphans, hospitals."

To-day, what a change! The work of preparation for the Sheffield festival performances of next October began on the fifth of last October, and have been going on ever since; not will they end till the very day of the first concert. First comes a series of ten weekly sectional rehearsals, at which the sopranos, contraltos, tenors and basses are heard separately and together for two hours on each occasion. These rehearsals are followed by others in which the full chorus is employed; of these alone there are fifty-eight! Then come the sectional and full rehearsals, first with pianoforte, then with orchestra. But even

this does not assure success, for another question arises: "We all know what over-training means, and the term 'stale' applied to the results of over-training is easily understood. Will there be staleness in the Sheffield chorus and orchestra after their extraordinary preparation? Will the freshness have been worked out of them? On more than one or two occasions I have seen the prize lost by the very strenuous and prolonged efforts to capture it. Undoubtedly, a body of singers may rehearse too much, and fall to pieces when their best is called for."

Birnbaum to Conduct in Berlin

Alexander Z. Birnbaum, who was a violinist of the Boston Symphony Orchestra for a season and excited considerable attention by an extraordinary head of hair, will conduct, beginning next September, at the Komische Oper, in Berlin. After he left Boston he conducted with success in European towns, and with sensational gestures, if the reports in foreign music weeklies were true.

Mme. Nordica has engaged Frederick Hastings, the baritone, Emma Showers, the pianist, and André Benoist, accompanist, for her Fall tour. She begins at Rochester, October 7, and ends at Minne-

apolis, November 13. This tour will include Hamilton, Canada; Erie, Pa.; Youngstown, O.; Richmond, Ind.; Parkersburg, W. Va.; Nashville, Birmingham, Chattanooga, Columbia, S. C.; Memphis, Tenn.; Chicago and Milwaukee.

Mme. Mulford's Plans

Mme. Florence Mulford, who is one of the most prominent mezzo-sopranos of this country, and was for some years with the Conried Metropolitan Opera Company, has this season joined the forces under Haensel & Jones management. She has just finished her second tour as soloist with the Boston Festival Orchestra, and has been re-engaged for the same orchestra tour next season. Among the engagements already booked for her are concerts at Middletown, Conn.; Pottsville, Pa.; Lebanon, Pa.; Reading, Pa., and with the Milwaukee Musical Society, when she sings the part of *Delilah* in Saint-Saëns' "Samson and Delilah." Mme. Mulford is at present at Ocean Grove.

A Good Investment

To the Editor of MUSICAL AMERICA: Enclosed find money order for \$3.00 for my subscription until next June. Even at the increased rate I consider your publication a good investment. Wishing you every success,
C. W. RHODES.
Victoria, B. C.

MR. BARRON IN MAINE

Canadian Pianist and Composer Plays His Own Works at Eliot

BOSTON, Aug. 3.—William Caven Barron, the distinguished pianist and composer, and head of the London Conservatory of Music, London, Ontario, Canada, took part in a most successful recital at the "Eirenon," Green Acre, Eliot, Me., a week ago Wednesday afternoon. Mr. Barron played his Irish, Scotch, and Dutch Suites, all of which are among his new compositions, and also "Dreaming," "Scotch Love Song," and "Tiddlewinks." Mr. Barron's compositions are musically and always interesting. Last season Mr. Barron was heard in private recitals in cities near Boston, and expects to return to Boston for a portion of next season.

Other numbers on the program were given by Lalage Fletcher, soprano, of New York, and Ethel Tomlinson, reader, of Boston. Mr. Barron is spending the Summer at Eliot. D. L. L.

Eugen d'Albert's "Tiefeland," which is to be given at the Metropolitan next season, has had 222 performances in Germany alone in addition to the 100 at the Komische Oper in Berlin, during the past year. In all, sixty-six German opera houses have acquired the right to produce it.

REINALD **WERRENRATH** BARYTONE
Sole Management
WALTER R. ANDERSON
5 W. 38th St., New York
Phone, 349 38th

CHICAGO MUSICAL COLLEGE

FOUNDED 1867

DR. F. ZIEGFELD, President

COLLEGE BUILDING, 202 MICHIGAN BOULEVARD, CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages.
Has the strongest Faculty ever assembled in a College of Musical Learning.

Investigation will demonstrate the superiority of this institution

BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld William Castle Hugo Heermann Herman Devries Dr. Louis Falk Felix Borowski Mrs. O. L. Fox Ernesto Consolo Hans Schroeder J. H. Gilmour, Director School of Acting

ALL BRANCHES OF

SCHOOL of ACTING, OPERA, **MUSIC** SCHOOL of EXPRESSION Modern Languages.

HUGO HEERMANN, The world renowned Violinist and instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, The Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

Pupils Enrolled At Any Time

ILLUSTRATED CATALOG MAILED FREE

NEW YORK COLLEGE OF MUSIC 128-130 E. 58th ST., NEW YORK

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

STUDENTS RECEIVED DAILY CATALOGUE SENT ON APPLICATION

GIUSEPPE

CAMPANARI
(Leading Baritone Metropolitan Opera)

Concerts and Song Recitals. Address: Ernest Goerlitz, Metropolitan Opera House New York

Karl Klein VIOLIN VIRTUOSO
Second Season in America, 1908-1909
ENGAGEMENTS NOW BOOKING
1245 MADISON AVENUE, N. Y.
S. E. Cor. of 90th Street, Phone 2714-70th

HELEN WALDO CONTRALTO
Concerts, Recitals, Oratorio, Recitals at Homes.
Direction, J. E. FRANCKE
1402 Broadway, New York.

JOHN YOUNG TENOR
MANAGEMENT
WALTER R. ANDERSON
5 West 38th St. New York

ZIMMERMAN SOPRANO
Oratorio, Concerts and Recitals
Address: 1710 Chestnut Street
PHILADELPHIA, PA.

BEATRICE VAN LOON ULRICH CONCERT RECITAL PUPILS
Chicago Conservatory
Auditorium Bldg., Chicago

ADELAIDE GESCHEIDT DRAMATIC SOPRANO
Oratorio, Concerts, Recitals, At Homes

ADDRESS J. E. FRANCKE, 1402 BROADWAY

SCHUMANN-HEINK

SAENGER TEACHER OF SINGING
FROM THE FUNDAMENTALS OF TONE PLACING TO ARTISTIC FINISHING FOR CONCERT, ORATORIO AND OPERA
61 East 64th St., New York Tel.: 3889 Plaza

DO YOU KNOW with whom Melba studied before she went to Europe, who were Sembrich's teachers, with whom Jenny Lind and Patti worked, who was the greatest contralto of the nineteenth century? If not and you would like this information with much else concerning celebrated singers and teachers, send for free Booklet to THE SCHOOL FOR SINGERS, F. W. Wodell, Director, 12 Huntington Avenue, Boston, Mass.

CHILD GARDEN MUSIC SCHOOL

Normal Classes at Studio beginning in November, February and July. Correspondence Lessons during entire season. Send for catalogue.

MISS JOSEPHINE A. JONES
505 Huntington Chambers Boston, Mass.

LOUIS ARTHUR Russell
Books, etc. Send for Booklet. Director Normal Institute of Music, Carnegie Hall

HINSHAW CONSERVATORY Vocal, Piano, Violin, Orchestral Instruments, Pipe-Organ, Harp, Elocution, Oratory, Fencing, Dancing, Acting, Opera, Drama, Vaudeville, Booklet free.
Kimball Hall, CHICAGO, ILL. Dr. William Wade Hinshaw, D.M.
J. A. HINSHAW, Mgr.

MILLER TENOR
HENRY WOLFSOHN
131 East 17th Street

LEARNED CONTRALTO
Management J. E. FRANCKE
1402 BROADWAY
Phone: 331 Brooklyn STUDIO, 836 7th AVE.

Oratorio, Concert and Recital. Pupil. **PANGBORN** Willett School of Singing, Chicago, Ill.
605 Kimball Hall.

CHRISTINE MILLER CONTRALTO
PITTSBURG ACADEMY
PITTSBURG, PA.

MR. GEORGE M. ROBINSON PRESENTS
MISS CLARA CLEMENS CONTRALTO
FOR TERMS, DATES, ETC., ADDRESS ONE MADISON AVENUE, N. Y.

M. Louise Mundell VOCAL STUDIO
276 McDONOUGH ST.
BROOKLYN, N. Y.
Phone 76-R Bedford

WHEELER BARITONE
Oratorio, Recital, Concert
502 WEST 139th ST.
Phone 2680 Audubon, New York

Arthur L. LAWRASON VOICE PRODUCTION AND ENGLISH DICTION
STUDIO: HOTEL DALMEY
340 W. 57th St., New York
PHONE 1828 COLUMBUS

Margaret KEYES CONTRALTO
Concerts, Oratorio, Recitals
Management, HENRY WOLFSOHN
131 East 17th Street, New York

AUSTIN VIOLINIST
Management: GEO. S. GRENELL
604 2d Street, Brooklyn, N. Y.
Personal Address
15 Willow Street BROOKLYN, N. Y.

Personal Address: Box 24, SINGAC, N. J.

DIRECTION

HENRY WOLFSOHN, 131 E. 17th St., New York City

NEW APPOINTMENT FOR BALTIMORE CONDUCTOR

R. L. Haslup to Teach at State Normal School—Vacation News of Local Musicians

BALTIMORE, Aug. 3.—Robert Leroy Haslup has been appointed instructor of vocal music at the Maryland State Normal School. Mr. Haslup is director of the Baltimore Choral Society, the Ellicott City Choral Society, organist of Brown Memorial Presbyterian Church, and instructor of organ and vocal music. "The Children's Crusade," which was produced the past season by the Baltimore Choral Society under Mr. Haslup's direction, will be repeated this Winter.

Howard R. Thatcher, instructor of violin at the Maryland College for Women at Lutherville, Md., and organist of Mount Vernon M. E. Church, Baltimore, is spending the Summer at Mountain Lake Park, Md.

Arthur Oehm, concert pianist and teacher of piano, is resting at Bedford Springs, Pa. Mr. Oehm has been director of the Maryland College for Women at Lutherville, Md., for several seasons, and has a large class of private pupils.

W. Chester Sederberg, organist of Fayette Street M. E. Church, is spending his vacation at Ridgewood Park, N. J. Mr. Sederberg is organizing a string quartet which will give concerts next season.

The following new instructors have been appointed at the Peabody Conservatory of Music for the coming season: Faculty, Louis Bachner, piano; associate professors, Daniel Feldmann, trumpet and cornet; Sigmund Kellner, bassoon; William Warner, trombone; Helmuth Wilhelms, horn; preparatory department, Bertha Bassett, piano. W. J. R.

Sadie Sewell, of Staten Island, an exceptionally talented pianist and pupil of Leila Baird, the New York teacher, is spending the Summer on Long Island. Miss Sewell will be heard in numerous New York musicales during the coming season and a brilliant future is predicted for her. Arthur Anderson and Douglass Fowler, also pupils of Miss Baird, will spend their vacations together. They have made marked progress during the past season, having won success at several of Miss Baird's musicales.

Hawaiian Town of Hilo Proud of Its Progressive String Quartet



SCHUBERT STRING QUARTET, OF HILO, HAWAII

HILO, HAWAII, July 15.—The town of Hilo, on the Island of Hawaii, is many thousand miles distant from any musical center, but its people are appreciative of the best forms of musical composition. The town has 3,500 inhabitants, the greater portion of whom are native Hawaiian, Japanese, Chinese and Portuguese. Musical activity is stimulated by the Piano Club, composed of all musical people of the town, and the Schubert String Quartet. The quartet consisted of Josef Rosen, first violin; Mrs. Carl Smith, second violin; Mrs. R. T. Moses, viola, and Carl Smith, cello. Mr. Rosen was a professional violinist of rare musical intelligence, and had spent his life as an orchestral player. The other three members of the quartet are enthusiastic amateurs, who employed Mr. Rosen and made up the portion of their outlay by a series of chamber music recitals during the Winter.

The first programs were made up of the quartet of Haydn and the earlier composers. Later the modern writers were interpreted. Schubert's quartets are so well received by the patrons of the concerts that the organization has adopted his name. The season was abruptly closed by

the death of Mr. Rosen in April last. Mr. Smith is making an effort to obtain the service of some good violinist to take his place during the coming year.

Metropolitan Conductors

TO THE EDITOR OF MUSICAL AMERICA:

The Schubert Club of this city has subscribed last year to your paper in the name of its president, Mary Cullen, and the Club voted to renew its subscription this year. I am vice-president of the club and have the final work on its year book to attend to. It is these facts that give me an excuse for asking the following questions. I have looked in all available books and papers before venturing to write you.

I understand that there were three conductors at the Metropolitan Opera House last season—Gustav Mahler for German opera, Rudolfo Ferrari for Italian opera, and another for French. Who was the director for French operas?

Are Rudolfo and Woff Ferrari the same person?

Where could one find reading matter about Ferrari and the French conductor?

Thanking you in advance for helping us, I am

Yours cordially,

LILLIAN PECKHAM BOYLE.

708 Lederer Building, Providence, R. I.
August 3, 1908.

[Samuel Bovy was the conductor of the French operas. Woff Ferrari is a composer and has no family connection with the Metropolitan conductor. He is director of the Venice Conservatory of Music. Reference to the files of MUSICAL AMERICA will give information regarding Rudolfo Ferrari.—Ed. MUSICAL AMERICA.]

Kirby to Manage Boston "Widow"

Maurice B. Kirby, who has been acting as general press representative for Henry W. Savage during Frank C. Payne's strenuous tour ahead of "Madam Butterfly" and playful peregrination abroad, has been engaged as business manager for the Boston "Merry Widow" company, while Payne once more takes hold of the desk in the New York office.

BEETHOVEN LECTURES BY WASHINGTON MUSICIANS

John P. Lawrence and Anton Kaspar in Morgantown Recital—Sängerbund Plans Trip

WASHINGTON, D. C., Aug. 3.—The fourth matinee of music at the University of West Virginia, at Morgantown, given by John P. Lawrence, pianist, and Anton Kaspar, violinist of this city, was devoted to Beethoven. The program consisted of a short talk on the life and works of the composer, Sonata l'Aurore, op. 53; one movement and finale of the Kreutzer Sonata and the larghetto movement of the Fifth Symphony.

The Washington Sängerbund is making preparations for the entertainment of the members of the Schubert Gesangverein of New York, who will be here early in September. Arrangements are also under way for a German fair or *jahrmarkt* early in the Fall, the proceeds of which will be devoted to sending the sängerbund to New York next year to compete in the National Sängerbund. Henry Xander, the musical director of the society, is expected to return to the city next week.

The Monday morning musicales at the New Willard, which were so popular last Winter under the management of Mrs. Wilson-Greene, will be resumed next Winter. Among some of the artists to appear will be Corinne Rider-Kelsey, Janet Spencer, Claude Cunningham and Thomas Evans Greene.

It is reported that Franceska Kaspar of this city has signed with Henry W. Savage for three years. W. H.

Arthur Hartmann's Plans

Arthur Hartmann, the violinist, is spending the Summer at Dinard, France, where he is actively at work preparing himself for his second American tour, which opens with the New York Philharmonic Orchestra, November 13 and 14, at Carnegie Hall.

The Monbinn prize of \$600 awarded annually by the Paris Académie des Beaux Arts for achievements in the realm of music, has been given this year to André Messager, one of the directors of the Opéra, for his *opéra comique* "Fortunio."

Piano Teachers and Musicians!

Any improvement, at once SIMPLE and EFFECTIVE, to aid you materially in the exercise of your art, ought to gain your attention and immediate consideration.

THE STRAUCH LOST MOTION ATTACHMENT, now accepted as the standard in its field, is simple and effective and will aid you materially.

Easily and perfectly it eliminates the lost motion caused by the use of the soft pedal and is a material aid to any musician.

So great has been the demand for this improvement that the

STRAUCH BROS.

PIANO ACTION

is now manufactured almost exclusively with the Lost Motion Attachment.

This device is the invention of the firm members and is admitted to be the most important improvement made in Piano Actions since their inception.

INSIST ON HAVING A STRAUCH ACTION AND SEE THAT YOU GET IT.

(The name is stamped on the rail.)

Strauch Bros., 11th Ave. 13th St., New York

Dr. LUDWIG WÜLLNER-BOS

The GREAT GERMAN LIEDER SINGER

Accompanist

In America, November, 1908, to April, 1909

Sole Management: M. H. HANSON, 129 W. 46th St., New York
TELEPHONE, 3363 BRYANT

SECOND AMERICAN TOUR OF THE WORLD-FAMOUS Flonzaley Quartet

Founded in 1903 by Mr. E. J. de Coppet, of New York

IN THE UNITED STATES FOR FOUR MONTHS, BEGINNING JAN. 1st, 1909

NEW YORK: January 5th—February 2d—March 16th.

BOSTON: January 7th—February 4th—March 18th.

CHICAGO: February 7th—February 21st.

Tour rapidly booking.

For terms and available dates address:

LOUDON CHARLTON

Carnegie Hall, New York

S. C. Bennett
Vocal Instruction

401 CARNEGIE HALL

1908 H. GODFREY TURNER ANNOUNCES
MAUD POWELL IN AMERICA
AND
FOR THE ENTIRE SEASON
Address, 1402 BROADWAY
1909 NEW YORK



Mme. CECILE CHAMINADE

AMERICAN TOUR BEGINNING OCTOBER, 1908

For Terms, Dates, Etc., Address,

THE JOHN CHURCH CO., 37 W. 32d ST., NEW YORK

Mme. Cecile Chaminade Will
Use Exclusively on Her Tour

The EVERETT PIANO

TO AMERICAN PIANOFORTE STUDENTS VISITING ENGLAND

MR. ALFRED E. IZARD, A. R. A. M.
Professor of the Pianoforte at the Royal Academy of Music, London, can accept a limited number of pupils for the higher development of Pianoforte playing. For terms apply to the ROYAL ACADEMY OF MUSIC, HANOVER SQUARE, LONDON, W.

Chance Opportunity Opened Career of the New Metropolitan Conductor

By Elise Lathrop

MILAN, July 27.—Like Cleofonte Campanini, Arturo Toscanini owed his first opportunity to direct an orchestra to chance, although it is probable that in any case his great gifts in that direction would not long have remained hidden.

He began his musical career as a 'cellist, and was playing in that capacity in the orchestra during the regular opera season at Buenos Ayres when the regular conductor was suddenly taken ill. He immediately volunteered to take his place, and since there was no one else, his offer was accepted. The opera was "Lohengrin," and after opening the score the new conductor did not turn a page, directing the entire performance from memory, and so remarkably that there was no further question as to his future profession.

Now he conducts everything from memory, not only the Wagner operas, of which he is a great admirer, but even "Salomé," which, under his direction, made a sensation in Milan last year. As an admirer of his said—and even when admitting his peculiarities it would be hard to find any one in Milan who does not admire him greatly—"He may open the score, but he never gets beyond the first page."

The Milanese also have a high estimation of Toscanini's love of and for his art, and declare that money alone would never tempt him to a position. Some doubt having been expressed as to his willingness to adapt himself to American ways, especially in the matter of publicity, which he shuns, the same admirer already quoted remarked: "If he cannot carry out his own artistic ideas you will see that he will come back. Art is everything with him."

Again like Campanini, who, it will be remembered, succeeded Toscanini as musical director of La Scala, to be in turn followed by his predecessor, Arturo Toscanini is a native of Parma, and the two men are said to be the greatest of friends. Toscanini's departure the first time from La Scala was even more abrupt than was

Campanini's, three years ago. It will be remembered that Campanini left during a rehearsal because, owing to a newly adopted rule of the musical union to which the orchestra belonged, a certain time limit was set for rehearsals. Campanini had already exceeded the limit, but refused to stop the rehearsal, as he was not satisfied. The men refused to play longer. Campanini thereupon left the theater and the city, and sent in his resignation.

His predecessor had tried with but partial success to put an end to the encore system, then as prevalent and annoying at La Scala as elsewhere in Italy. Toscanini had expressed himself forcibly on this inartistic custom. One evening the public clamorously insisted upon the repetition of a certain number in the middle of the opera being performed. Toscanini waited a few minutes, then, as the uproar continued, he abruptly left his desk and the theater, nor could he be induced to return. An assistant finished the opera, but Toscanini sent in his resignation.

It is, perhaps, needless to say that when, after Toscanini's resignation, he was persuaded to return, there were no more encores at La Scala.

Toscanini has brought the orchestra at La Scala to such a degree of perfection as to have made it a marvel in Europe. There he has had 120 absolutely first-class musicians under him. He will probably find some obstacles when he goes to the Metropolitan, for in Milan he was practically unlimited in the matter of rehearsals.

Certainly it would be interesting to hear what will happen should the Metropolitan orchestra players remark to him, as they did at least once last Winter to a new conductor, *à propos* of his desiring one rehearsal of an opera which he had never directed in New York: "We do not need a rehearsal of that opera. We have often played it." Nor was his remonstrance, that he had never heard them play it, and they knew nothing of his interpretation, received with a good grace. There will probably be surprises with Toscanini, as there were last season with Mahler in this respect.

SUMMER SCHOOL CLOSES

Frank E. Morse Ends Successful Season in Boston

BOSTON, Aug. 3.—Frank E. Morse, the Boston voice teacher, closed his Summer school last week, after one of the most successful seasons he has ever had. The registration for his Summer class included pupils from British Columbia, Texas, Tennessee and other distant points. Several of the pupils in the Summer school are teachers, and were included in the normal department, of which Mr. Morse makes a specialty.

Frank Gillis, who has been studying with Mr. Morse for the past four years, has accepted a position as head of the vocal department at the University of Tonkawa, Okla. Aimee Spurr, another of Mr. Morse's successful pupils, has taken a similar position in the Tilton Seminary, Tilton, N. H. Mr. Morse will open his studio for the Fall term September 14. D. L. L.

TO AID TALENTED GIRLS

Birmingham Music Teacher Devises Plan to Send Them Abroad for Study

BIRMINGHAM, ALA., Aug. 3.—Daisy Rowley recently presented to the public a plan to send two musically talented girls abroad every two years; to let them have the advantage of hearing the great artists and to give them the benefit of study with the great masters and the help which a musical atmosphere creates.

A fund for this purpose is to be used only for young women entirely dependent upon themselves and only for those who have the promise of a future career. The plan is to raise the money through benefit concerts, etc., and it will in a few years become self-supporting. When the girls return, if they are successful, they may donate 5 per cent. of their earnings to the fund until the money expended by them in the two years is repaid.

Lina Ramann, the author of the most elaborate of the Liszt biographies, written to some extent with his co-operation, and the translator of his prose works into German, celebrated her seventy-fifth birthday in Munich a few weeks ago.

TINA LERNER'S DEBUT WITH PAUR'S ORCHESTR

Beautiful Russian Pianist to Arrive on November 1—Her Grandmother Discovered Her Talent

Tina Lerner, the comely Russian pianist, who is to make her first American tour next season under the direction of J. E. Francke, will arrive in New York on November 1, and will open her tour as soloist with the Pittsburgh Orchestra.

It is said that her remarkable musical talent was discovered by her grandmother. On returning home one day she heard some one playing an etude in perfect style. As this etude happened to be one that she herself had vainly tried to master, she naturally wondered who the player was. On entering the room from which the music came, she discovered her grandchild, Tina, seated at the piano, and realized that she was the inspired player.

Up to that time Tina had never taken any piano lessons whatever; in fact, she had received strict orders from her father under no circumstances to touch their new piano with her greasy hands. Therefore, as soon as Tina saw her grandmother, she jumped from the piano stool and fled in fear to the nearest closet and hid herself; but her grandmother called her to her side and, instead of the expected punishment, she took her in her arms.

Miss Lerner studied for a number of years at the Moscow Conservatory under Prof. Pabst, from which she graduated with high honors, and was then sent to the great pedagogue, Leopold Godowsky.

Frederic Martin's Bookings

Frederic Martin has been booked for the fourth time at the coming Worcester Festival, to sing the entire bass parts in Elgar's "Caractacus," to be given at the Festival next October. Haensel & Jones have also booked Mr. Martin to sing the entire bass parts in "Caractacus" with the Mendelssohn Choir of Toronto, who are giving this important work of Elgar's at their festival next February. Mr. Martin's season promises to be an unusually busy one. Many inquiries and engagements have already been made for him away into the middle West and South.

Arthur J. HUBBARD VOCAL INSTRUCTION
ASSISTANTS
Madame HUBBARD and Frederick J. LAMB
159 A Tremont Street, Boston, Mass.

RATTIGAN TENOR
Management
GEO. W. STEWART
120 Tremont St., Boston
Personal address, Watertown, Mass. Telephone

Bertha Wesselhoeft Swift SOPRANO
TEACHER OF SINGING
Children's Concerts a Specialty
Terms made for societies, clubs or private houses. Address Trinity Court, BOSTON

Miss Jessie DAVIS PIANISTE and TEACHER
STUDIO: 407 PIERCE BLDG.
BOSTON
The Mason & Hamlin Piano

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford Academy, Haverhill, Mass.
Studio 514 Pierce Bldg., BOSTON

Mme. Caroline Gardner Clarke-Bartlett
WINDYBURN B. ADAMS Assistant
Studio: 509 Pierce Building, Boston MRS. CORA E. BAILEY
Repititior & Accompanist

CUSHING CHILD Contralto Soloist, Teaching.
Lang Studios
6 Newbury St., Boston, Mass.

HENRY T. WADE Concert Organist,
30 Steinert Hall,
BOSTON, MASS.

KATHERINE RICKER CONTRALTO
Concert, Oratorio and Recital
Studio, Trinity Court, Boston
Telephone, Back Bay, 4030

THE HOWE-FABRI STUDIOS
Italian School of Singing, Opera and Languages
Prof. G. L. FABRI MME. EMMA HOWE-FABRI
506-507 Pierce Building, Copley Square, Boston

LOUIS BACHNER PIANIST
Address HENRY L. MASON
402 Boylston Street BOSTON
MASON & HAMLIN PIANO

GEORGE DEANE
JOSEPHINE KNIGHT
Personal Address, 4 Mayland St., Boston

Tenor Soloist and Teacher of Singing
Lang Studios, 6 Newbury St., Boston
SOPRANO SOLOIST
Boston Festival Orchestra
1908-7
Management, G. W. Stewart
120 TREMONT ST., BOSTON

RICHARD PLATT Pianist and Teacher
STEINERT HALL, BOSTON
New York Studio, 10 West 40th Street

Eben H. BAILEY Music Education.
MRS. BAILEY, Assistant.
Studios, 620-621 Huntington Chambers, Boston

JOHN HERMANN LOUD CONCERT ORGANIST and TEACHER
FELLOW AMERICAN GUILD OF ORGANISTS. Address 154 Oakleigh Road, Newton, Mass.
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON. Telephone, 798-4 Newton, North

DAVENPORT VOCAL METHOD "bel canto" School
The Modern Schools, Conservatories, Academies, NOW READY "FUNDAMENTALS OF VOCAL ART" ONE DOLLAR PER COPY
Address: ALLEN DAVENPORT, Room 518, Huntington Chambers, Boston, Mass.

SOBESKI LYRIC BARITONE
Address, Care of New York, 135 Fifth Ave.
Musical America, Boston, 120 Boylston St.
MR. SOBESKI ON TOUR SOUTHWEST AND MEXICO, SEASON, 1907-8.

Miss HARRIET S. WHITTIER, VOCAL INSTRUCTION and SOPRANO SOLOIST.
Exponent of the method of the late Charles R. Adams
Studio, 246 Huntington Ave., BOSTON
Portsmouth, New Hampshire, Mondays

STEPHEN TOWNSEND Barytone Soloist and Teacher of Singing
6 Newbury Street, - BOSTON

Earl CARTWRIGHT BARITONE
Concert, Recital and Oratorio Work
TEACHER OF SINGING
LANG STUDIOS, 6 NEWBURY ST., BOSTON

Miss Anna MILLER WOOD Mezzo-Contralto Soloist and Teacher.
Soloist Boston Symphony Orchestra
Theodore Thomas Orchestra
Knisel Quartet, etc.
Studio, Pierce Bldg., Copley Sq., Boston

FRANK E. MORSE TEACHING { Singers How to Sing
AND ASSISTANTS { Teachers How to Teach
Studios: Steinert Hall, Boston

ECHOES OF MUSIC ABROAD

THE men were less fortunate than the women in the Paris Conservatoire's piano concours this year, which may have been due in part to the widely differing nature of the prescribed test pieces. Of the women the Saint-Saëns concerto in G minor was required, while Gabriel Pierné had written as a sight test a scherzetto movement that struck despair to the hearts of many of the candidates; the men, in offering Chopin's Fourth Ballade, faced an infinitely greater task, as far as interpretation is concerned, than their colleagues of the other sex, but they fared somewhat better in the andante provided by Charles Widor for sight reading.

The six first-prize winners among the women, whose ages varied from twelve to twenty-five, were from the classes of Delaborde, Philipp and Cortot. Their judges were Harold Bauer, Alfred Bruneau, Canivet, Lavignac, Moreau, Pierné, Pierret, Staub, Joseph Thibaud, Vêronge de la Nux and Bourgeat, with Gabriel Fauré presiding.

Only three of the men won first prizes, two from Edouard Risler's class, the third a fourteen-year-old pupil of Louis Diémer. M. Fauré also led the jury that sat in judgment upon their work, with Bauer, Bruneau and Lavignac again by his side, while the others in this case were Maurice Moszkowski, Chansarel, Franck, Galeotti, de Lausnay, Reitlinger and Riéra.

There were fewer men candidates, but another reason may be advanced to explain their limited showing as compared with that made by the girls, and that is that some of them doubtless found difficulty in getting into the spirit of the F minor ballade, which reeks with the unwholesome, morbid sentimentality in which Chopin's genius now and then ran riot, and for this reason is repugnant to most normal, well-balanced male pianists.

OSTENDE goes to greater expense than any other European resort to provide an elaborate music season for its Summer population. It is a feature of the management's policy to make the schedule of the succeeding years essentially varied.

This Summer an American girl, Lillian Grenville, the New York soprano, who is steadily forging ahead in Brussels, Nice and other Continental centers, is on the list. Raoul Pugno, the pianist, Maurice Renaud, the baritone, Ernst Van Dyck, the Wagnerian tenor, and Jacques Thibaud, the violinist, are also among the headliners. Then there are Félicia Litvinne, the French dramatic soprano, Lina Cavalieri, the Metropolitan's Italian beauty, Trouhanovna, the Russian dancer, Jane Granier, Ernest Pick, baritone, Sandrini, Mirey, Georges Wayne and other less familiar names.

An important feature this year is the series of "festival" programs devoted respectively to the works of Camille Erlanger, Vincent d'Indy, Spiro Samara, André Messager, Xavier Leroux and Jean Nougues, given under the personal direction of the composers.

Dieppe has a less pretentious schedule, but is hearing such artists as Pugno, Litvinne, André Hekking, the cellist, and others of similar distinction. Its festival programs do homage to Gabriel Pierné, Cécile Chaminade, de Saint-Quentin and other modern French composers.

THERE will be no Autumn season of Italian opera at Covent Garden this year, contrary to the custom of recent years. Instead, the directors, who are mightily pleased with the results of the season that closed last week, will devote their energies to making the second Winter season of English opera, beginning in January, as brilliant as possible under the circumstances.

The main feature of this English season will be once more the "Ring" tetralogy, which will be given twice in its entirety. Other Wagnerian operas will also be staged, as well as works by other composers, including Beethoven's "Fidelio." The nov-

cants." And again Dr. Hans Richter will be at the helm.

IN the recent performances of "Parsifal" at Amsterdam, in defiance of the Bayreuth powers and the indignation of loyal Teutons, the star, by all accounts, was Marie Brema, who thus set at naught, though doubtless justified in the view she took of the matter, her obligations to Cosima Wagner for having given her a Bayreuth introduction and the seal of Bayreuth approval. Robert Blass, of the Metropolitan, was the *Gurnemanz*. A correspondent sends this interesting verdict of the production to *London Truth*:

"In some respects it was a magnificent performance, though, of course, in certain ways one could not compare it to Bayreuth; for instance, the orchestra was poor and the chorus nothing special. Then Blass was not very good as *Gurnemanz*,



SCENE FROM ONE OF METROPOLITAN'S NOVELTIES

Raoul Laparra's "La Habanera," which is to be given at the Metropolitan next Winter, was one of the greatest successes of the past season at the Opéra Comique, Paris. It ranks with Leroux's "Le Chemineau," at the head of the most noteworthy novelties of the year. The accompanying illustration pictures a scene from the first act, with Mlle. Demellier as *Pilar* and Paolo Séveilhac, the baritone, who was at the Manhattan during its first season, as *Ramon*, which will be sung at the Metropolitan by Jene Noté, from the Paris Opéra.

elty of the season will be "The Angelus," by Dr. Naylor, of Cambridge University, the English opera that won the Ricordi prize of \$2,500. All of the artists engaged will be, of course, English-speaking singers, while the orchestra will be practically the same as that employed nightly during the late season, according to the official announcement, which goes on to say that "a full special chorus will be engaged for this Winter season and already the management are considering the qualifications of appli-

and though the *Amfortas*, Breitenfeld, was a very earnest artist I did not like the quality of his voice.

"Still, I came to Amsterdam to see Brema as *Kundry*, and it was far and away the best thing I have ever seen her do. I always felt that I had never seen *Kundry* at all, and now I have an ideal one to look back on. Her voice was in splendid order, and her acting too marvelous for words. Van Rooy was in the audience, and he, too, was quite overwhelmed by her acting."

LONDON is chafing under the conditions that keep it unacquainted with what is doing in the modern French opera world. The Covent Garden management persists in ignoring the republic across the channel when such a venturesome step as to produce a new work is finally decided upon—which does not happen often, after all—after more than due consideration. The success of the Charpentier and Debussy innovations at the Manhattan last Winter, has made Londoners all the more impatient. Hence the Carl Rosa Opera Company thinks the time ripe to make a bold stroke and attempt a production of "Louise" in English at Covent Garden when it moves in for its regular visit to the Metropolitan.

A few fussy people find it necessary to express concern lest the effect of the work will be lost in the "vast spaces" of Covent Garden, but, though the essentially Parisian atmosphere doubtless will suffer through the substitution of another language, the public, whether regular "grand season" patrons or the opera-lovers who make up the popular-price companies' audiences, will be glad of the opportunity to become acquainted with the novelty.

POOR old Meyerbeer! The recent revival of "Les Huguenots" at Covent Garden inspired the following paragraph in the *London Mail*:

"If anything was wanted to show the waning star of Meyerbeer it was supplied on Saturday night, July 11, at Covent Garden, when 'Gli Ugonotti' was revived. By many this is held to be the composer's masterpiece; but it is so full of the hidebound conventions of early nineteenth century music—the bald recitatives and the persistent tyranny of tonic and dominant harmonies—that to the ear accustomed to modern departures it sounds ancient and musty. It had a splendid chance on Saturday, for a cast which includes Mme. Tetrazzini, Mlle. Destinn, Signor Zenatello, Signor Scotti and Signor Marcoux is not to be bettered in the opera world of to-day. Nevertheless, although the Tetrazzini trills in alt and the powerful tenor singing of Signor Zenatello aroused great enthusiasm, the general opinion of the cognoscenti between the acts was that the work had had its day."

JOINING the ranks of "lightning composers," a Frenchman named Bompard, working on a wager, wrote the music for a song in ten minutes a few weeks ago. This feat prompts the *Westminster Gazette* to recall somewhat excitedly the feverish records established by Trotère—what would the average concert singer have done without him fifteen years ago and more? Thus the *Gazette*:

"His song 'Ashore' was, it is said, both written and composed within forty minutes in Blanchard's Restaurant; the melody of 'In Old Madrid' was jotted down in a few minutes on a biscuit-bag in a little public-house in Rochester Row, into which the composer rushed on his way from the Aquarium, lest the air should escape him before he could reach home; 'Go to Sea' was composed under similar conditions in a West End music-shop; and—crowning feat of all—it is actually said that Mr. Trotère composed 'The Brow of the Hill,' wrote a letter and ran 400 yards to catch the post, all inside eight minutes. After this one learns without surprise that Sir Arthur Sullivan completed the overture to 'Iolanthe' between 9 p.m. and 7 the next morning, and that to 'The Yeomen of the Guard' within twelve hours." J. L. H.

ROSALINDE LINDE CONTRALTO
WRIGHT SOPRANO

Management W. S. Bigelow, Jr., 687 Boylston St., Boston

Mme. KILESKE DRAMATIC SOPRANO
EVTA KILESKE W. S. Bigelow, Jr. BOSTON

Emma NOYES SOPRANO
Buttrick Dates Now Booking Management W. S. Bigelow, Jr. Boston

MISS CASTLE CONTRALTO
EDITH Management W. S. Bigelow Jr. BOSTON

NINA FLETCHER The Noted Young Violin Virtuoso.
Dates Now Booking Management, W. S. BIGELOW, Jr., 687 Boylston St., Boston

WEAVER The Remarkable Blind Pianist
Management W. S. BIGELOW Jr., 687 Boylston Street, Boston

THE ADAMOWSKI SZUMOWSKA
TRIO The Eminent Polish Pianists In Recital

Mme. Szumowska, Mr. T. Adamowski, Mr. J. Adamowski
Management, W. S. BIGELOW, Jr. 687 Boylston Street, BOSTON

WILLARD FLINT
BASSO Studio, 160 Boylston St. Management W. S. Bigelow, Jr. Boston

Soloist with Handel and Haydn Society (Boston) five times
BERNHARD—NOW BOOKING—VIRGINIA

LISTEMANN The Distinguished Violinist
65 Glen Road, Jamaica Plain, Boston.

THOMPSON The American Pianiste
Management W. S. BIGELOW, Jr., Boston

MR. and MRS. GAINES "The Gaines' recitals recall those given by Mr. and Mrs. Henschell."
—Boston Advertiser.

The TOLMANINA TRIO GERTRUDE MARSHALL, Violin
A. LAURA TOLMAN, - Cello
MYRA WINSLOW, - Piano
Management W. S. BIGELOW, Jr. 687 Boylston Street, - Boston
DATES NOW BOOKING
(The name "Tolmanina" given by M. Edward De Reszka)



Dr. Franklin T. Howe

By the death of Dr. Franklin Theodore Howe, on July 28, the musical and dramatic circles of Washington, D. C., have lost their best friend and advocate. For the past forty years Dr. Howe has been musical and dramatic critic on Washington and out-of-town papers and, though his signature was seldom used in such work, he had probably the largest personal acquaintance of musicians and managers, both of this country and abroad, of any one man. It was through his instrumentality and zeal that success was afforded to the early appearances in Washington of Adalina Patti, Parepa Rosa, Caroline Mary Richings and her opera company, Mr. and Mrs. Seguin, Pauline Lucca, Christine Nilsson, Clara Louise Kellogg and many others of a quarter of a century or more ago.

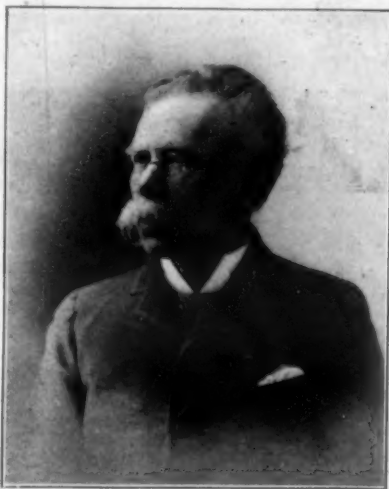
The United States Marine Band owes much of its popularity to the efforts of Dr. Howe, while the very existence of the Washington Choral Society is indebted to his labors for unity and good voices. He was for several years its president and at different times held other offices.

He had been a friend to the rising musician and was ever ready to point out to such aspirants their weaknesses and strong points with advice as to the best means of attaining their ambition. His love for music developed into a fault, for he has been known to neglect health and personal affairs to attend a recital. He made it a point to become personally acquainted with every artist who appeared in Washington. He knew the famous combination of Abbey, Schoeffel & Grau, the elder Mapleson, Higgins, Seidl, the elder Strakosch, and other impersonators of earlier days; and coming down to the present time he had a

personal acquaintance with Conried, Hammerstein, Al Hayman, Ziegfeld, Wolfsohn, Charlton, Russel, the Frohmans, the Damosch brothers, Dr. Muck, Emil Paur, Victor Herbert, and many others.

Before he moved into the suburbs of Washington, his home was a rendezvous for visiting and local musicians; and even since residing in Brookland (D. C.) many artists have found time and pleasure in giving informal musicales at his home. He was musical himself and he has a musical family—a wife and children who have been so reared in the atmosphere of music that it has become a part of their very existence.

It would be difficult to enumerate the artists who number Dr. Howe as a friend



The Late Dr. Franklin T. Howe

and critic of authority; but among those he always sought for a personal chat whenever they visited the National Capital may be mentioned Melba, Teresa Carreño, the De Reszkés, Lillian Blauvelt, Lilli Lehmann, Nordica, Gadske, Rosenthal, Paderewski, Ysaye, Joseffy, Saint-Saëns, Melba, Bispham, Eames, Sauer, Theodore Thomas, Creator, and others who have delighted the public. John Philip Sousa was a visitor to his home and Patti held him in the highest esteem as a personal friend.

Dr. Howe leaves to the musical world a daughter, Mary Helen Howe, better known in her profession as Mlle. Marie Celli, who has just returned from an operatic engagement in Rome, where the management was so pleased with her work that she has been reengaged for next season, and Willard Howe, the Washington correspondent of MUSICAL AMERICA.

Marie Fischer

PHILADELPHIA, Aug. 3.—Marie Fischer, one of the best known violinists of the city, died Saturday morning of typhoid fever, at her home on Fifty-eighth street, West Philadelphia. She was spending her vacation at Brookside, W. Va., when she first became ill. Last Monday she returned home and developed symptoms of fever. At an early age Marie Fischer's musical talent became apparent, and she was placed under careful instructors. She was sent to the Combs Broad Street Conservatory, where she remained for some years under the personal instruction of Schradieck. She graduated with honors in 1905, and was admitted to the faculty of the institution as an assistant to her professor. Miss Fischer had appeared as soloist at numerous concerts, traveled much, and met with great success. Her last engagement was at Asbury Park, on July 11 and 12, as soloist with Pryor's Band. S. E. E.

Pembroke Ward

MILWAUKEE, Wis., Aug. 3.—Pembroke Ward, one of the oldest and best-known bandmasters of Milwaukee, is dead. Mr. Ward had provided music for concert-going Milwaukeeans for the past thirty years and until a few months ago was director of the famous Marine Band at the National Soldiers' Home at Milwaukee, a position which he had held for more than twenty years. M. N. S.

Vittorio Arimondi, the Italian basso of the Manhattan, has been singing *King Mark* in a performance of "Tristan und Isolde," sung in Italian, in Buenos Ayres.

Samara, the composer of "Rhea," a new opera that has found favor in Florence, is a Greek who has passed most of his life in Italy.

COLUMBUS CHORUS IN ORGAN FUND CONCERT

Varied Program Presented by Euterpean Society on Day New Instrument Was Received

COLUMBUS, O., Aug. 3.—Last Friday night the Euterpean Ladies' Chorus, under the direction of Mary E. Cassell, gave a praiseworthy concert in Memorial Hall. The program was presented as a dedication of the large Felgemacher organ that was shipped from the factory in Erie, Pa., Friday noon. The Euterpean Chorus gave its concert to benefit the cause of the organ, which fund has been growing for three years under the management of the Women's Music Club.

The first group on the program was Dudley Buck's Concert Waltz and Stevenson's "Italian Serenade"—both sung by the chorus and with obligato solo in the serenade sung by Stella Karch. Next came Nevin's "My Rosary," and after a group of plantation melodies, the program closed with Zollner's "Ode to Music." The program was pleasantly varied by De Beriot's "Scène de Ballet" played by Arthur Kellogg, violinist, with Mabel Rathbun at the piano. Anita Klages was the efficient accompanist for the chorus.

The great organ will be installed in Memorial Hall probably by the first of September, as the hall was turned over to the organ builders to-day and it will take an entire month to install it. It will be the finest organ in Columbus and one of the best in the central States. The entire project has been the creation of the Women's Music Club under its president, Ella May Smith. H. B. S.

Dora Becker, the American violinist, who is spending the Summer in London, was recently honored by being chosen as the judge of the Prize Competition for the Violin Department of the Guildhall School of Music. The competition finally narrowed down to fourteen young students, from whom Miss Becker selected a young girl who, she says, is really a marvellous player and who will some day become a figure in the concert world.

HUDSON SOPRANO
MANAGEMENT
WALTER R. ANDERSON
5 West 38th Street, New York

MEZZO CONTRALTO
THORNBURGH
Oratorio Recital Festival
Direction J. E. FRANCKE, 1402 Broadway

LITSNER
VOCAL INSTRUCTION.—First prizes of the Paris Conservatory of Music. Gold Medal of the Académie des Beaux Arts of France. Memorial Locket of the French Republic, City of Lille. Honorary Member of the Society "Mehul" of Belgium. "Académie Palmarès," the only decoration bestowed upon woman by the French Government.
Address, by letter, 129 Madison Avenue, New York City.

KITCHELL
TENOR
176 West 81st Street
Exclusive Management
HAENSEL & JONES, 1 East 42d Street
New York

VAN DEN HENDE
FAMOUS BELGIAN 'CELLIST
Concerts, Recitals, Musicals
M'g't A. De Pau, 237 W. 107th St.
New York. 'Phone 280x River

DRAKE LEROY
LYRIC SOPRANO
510 West 135th St.
NEW YORK

Emma K. Denison
RECITALS OF CHILDREN'S SONGS
Teacher of Voice and Sight Reading
Phone 550 Chelsea
113 West 12th Street, New York, N. Y.

GOTTSCHALK LYRIC SCHOOL
VOCAL ART FROM ELEMENTARY TRAINING TO CONCERT, ORATORIO, OPERATIC WORK.
PIANO, CLARENC EDDY, LESCHETISKY PUPIL, MRS. CARRIE R. BEAUMONT.
W. R. UNDERHILL.
Mr. & Mrs. Gottschalk, Kimball Hall, Chicago

AVERILL
BARITONE
Instruction in the ART OF SINGING
220 West 59th Street Phone 1097 Columbus New York

MARTIN
BASS Oratorio, Concert, Recital
PERSONAL ADDRESS
142 West 91st Street Tel. 5865-J-River
MANAGEMENT
HAENSEL & JONES, 1 East 42d Street, New York

ORATORIO
SEASON 1908-09
CONCERTS
HOBART
TENOR
M'g't
J. E. FRANCKE
1402 Broadway
NEW YORK

SCHWAHN
BERTRAM BASS-BARITONE
Sole Management
WALTER R. ANDERSON
5 West 38th St. 'Phone 349-38th
NEW YORK

THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)
VICTOR HEINZE, President. CLARENCE DICKINSON, Director.
DR. WM. CARVER WILLIAMS, Registrar.
Auditorium Building, Chicago
Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation, whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.
MASON & HAMLIN PIANOS USED For Catalogues and further information address REGISTRAR

ELIZABETH DODGE
SOPRANO
ORATORIO, CONCERTS AND SONG RECITALS
Management: HENRY WOLFSOHN, 131 East 17th St., New York

SCHOESSLING
CONCERT 'CELLIST
300 Kimball Hall, Chicago, Ill. Pupils

MARY DE MOSS
SOPRANO
Residence: 106 West 90th Street
'Phone: 3552 River. Management: LOUDON G. CHARLTON
CARNEGIE HALL, NEW YORK

A. FRANCKE
VOCAL INSTRUCTOR
The Algot Lange Method "of open Throat."
No covered tones, no registers, but the same quality throughout the scale.
812 KIMBALL HALL CHICAGO, ILL.

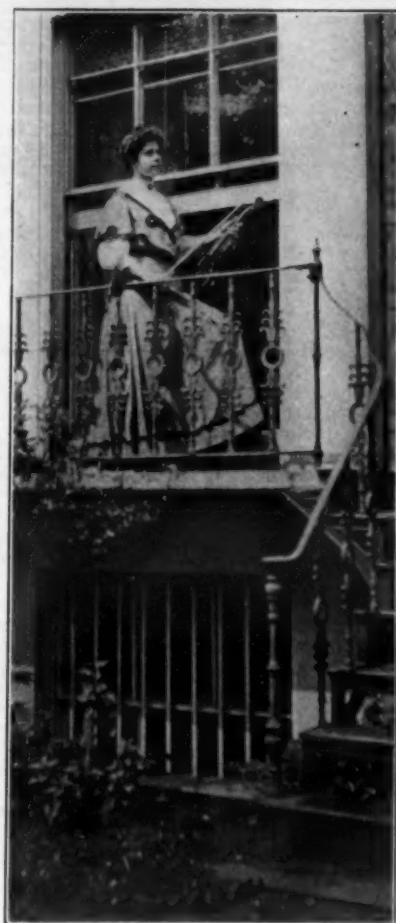
BOULTON
MEZZO SOPRANO
Management
J. E. JOHNSTON
St. James Building, Broadway and 26th St., New York

CLARENCE EDDY
CONCERT ORGANIST
PUPILS RECEIVED
Management: Haensel & Jones
1 East 42d St., New York

EDWARD STRONG
TENOR
7 West 95 St.
NEW YORK
Telephone 1424 River

ORATORIO
SEASON 1908-09
CONCERTS
HOBART
TENOR
M'g't
J. E. FRANCKE
1402 Broadway
NEW YORK
NOW BOOKING
RECITALS

AMERICAN VIOLINIST IS INCREASING HER REPERTOIRE ABROAD



DORA BECKER

**This Young American Violinist Is Here
Represented in a Balcony in Her
London Apartment**

LONDON, July 28.—Dora Becker, the American violinist, who has given two recitals here this season with marked success, is preparing a number of important additions to her repertoire for the coming season in America. At her opening recital at Mendelssohn Hall, New York, in October, she will present a number of works never before heard in America.

Since her second recital Miss Becker has filled several private engagements, through which the high estimate formed of her attainments at her public appearances has been confirmed. It is worth noting that at her second recital she played a Romanze by Arthur Foote which was entirely new to London audiences and was well received.

She also revived Rubinstein's seldom-heard Sonata, op. 49, for violin and piano, Hamilton Harty assisting her.

A representative specimen of the favorable criticisms Miss Becker has received here is found in the *Londoner Zeitung's* review of her work at her first recital: "Miss Becker, having studied with the late Dr. Joachim, showed herself worthy of her master in the way she treated Bach's 'Chaconne' by her command of a pure intonation, a full, resonant tone and excellent style. In Bruch's G Minor Concerto, her attack was firm, and her phrasing admirable. Later she played some smaller pieces wherein she showed a wonderfully fluent technique."

L. J. P.

FLORA WILSON TO TRY OPERA

**Daughter of Secretary of Agriculture
Overcomes Her Father's Objections**

PARIS, Aug. 2.—Flora Wilson, daughter of the American Secretary of Agriculture, has succeeded at last in overcoming her father's objections to her entering upon a grand opera career, and it is now decided that she shall make her debut next year.

Miss Wilson, who has attracted a great deal of attention in American circles here by her determined fight to win success with her voice in the face of parental opposition, and her concert appearances here, has studied for three years with Jean de Reszke, who has encouraged her aspirations to the lyric stage. In addition to her vocal attainments, she is accomplished as a linguist, a writer and a painter. At the time her father became Secretary of Agriculture under President McKinley she was preparing for the life of a teacher, at the Iowa State College, but when she went to Washington she became a favorite in social circles.

"SIEGFRIED" IN OPEN AIR

**Wagner Music Drama to Be Given Out
of Doors at Resort in Pyrenees**

PARIS, Aug. 1.—The unrealized ideal of King Ludwig II of Bavaria to hear Wagner operas sung out of doors has at last become practicable. The Casino de Cauterets, a Summer resort in the French Pyrenees, announces that "Siegfried" will be sung there August 16, in a natural theater with real trees as the scenery and a fly gallery in the sky.

"Siegfried," better than any other work of Wagner, is adapted to this purpose, although Ludwig always had "Lohengrin" in mind. The production will enlist an orchestra of eighty musicians from the Paris Opéra and the Opéra Comique and Félia Litvinne, the French dramatic soprano, will sing Brünnhilde.

Petschnikoff, the Russian violinist, is engaged by the Philadelphia Orchestra for December 11, at Philadelphia, and the Russian Symphony Orchestra in this city for January 14, and for one of the Hermann Klein concerts on January 17.

Ralph L. Flanders, Manager of Boston's Opera House and His Little Daughter



MR. FLANDERS AND HIS DAUGHTER, MARION

Boston, Aug. 3.—The accompanying illustration shows Ralph L. Flanders, general manager of the New England Conservatory of Music, and also general manager of the new Boston Opera House, and his two-year-old daughter, Marion. The picture was taken expressly for *MUSICAL AMERICA*, and shows Mr. Flanders and his baby girl on the pier in front of Mr. Flanders' Summer home at Bay Side, on the Penobscot River, in Maine. Mr. and Mrs. Flanders have two daughters older than little Miss Marion, and they have been spending a considerable part of the Summer at Bay Side. They leave this week for Mr. Flanders' camp at Carroll, Me., where they will spend the month of August and the early part of September. Mr. Flanders said he did not expect to be in Boston before the second week in September, unless matters connected with the construction of the Boston Opera House should necessitate his presence in Boston before that time.

The architects have been working with a double force of men to get out the plans for the opera house, and the work of construction will probably begin this week. Mr. Flanders was at his office in the Conservatory Building two or three days of each week during July, and he was often in consultation with those prominently identified with the Boston Opera Co. An indication of the important position already taken in the opera world by the Boston Co. was shown last week, when the secretary of one of the leading singers of the world came to Boston from Paris for the express purpose of interviewing Mr. Flanders relative to matters connected with the opening year of the opera. It is interesting to note that the demand

for stock in the company has been so great from Bostonians desiring to secure preferred choice of seats that the executive committee are considering the taking of subscriptions for more than the amount specified in the beginning.

Mr. Flanders stated last week that never in the history of the New England Conservatory has there been such an enormous demand for accommodations in the model dormitories connected with the school. As early as the second week in July every room in the dormitories had been engaged. Mr. Flanders estimates that the registration will undoubtedly be the largest this year in the history of the school. The registration last year was 2,800, and Mr. Flanders believes it will far exceed 3,000 during the coming school year.

D. L. L.

New York Musicians at Highland Park

CHICAGO, Aug. 3.—A delightful musicale was given at the Moraine, Highland Park, last Monday evening, July 27. Alexander Saslavsky, one of the violinists of the New York Symphony Orchestra; George Barrère, flutist; John R. Lindgren, pianist, and Mme. Estelle Auge, soprano, presented the program.

C. W. B.

Organist Breyer's Appreciation

To the Editor of *MUSICAL AMERICA*:
I am pleased to add my word of commendation on the general appearance and efficiency of your paper.

EDWIN W. BREYER,
Sub-organist, Cathedral St. John the Divine, New York City.

A new Biblical opera named "David," by M. Dietrich, a Paris composer, received a hearing in concert form at the Salle Gaveau, Paris, recently.

NOVEMBER 15 TO MAY 15 PETSCHNIKOFF Great Russian Violinist

Mme. Petschnikoff also available for Ensemble playing

R. E. JOHNSTON, Manager, St. James Building, New York City

NOTE—No Virtuoso for 20 years at least has won a more complete triumph.—H. E. KREHBIEL, N.Y. Tribune

VAN YORX

STUDIO: 434 Fifth Avenue, Cor. 39th St. Tel. 3701-38th.

Mr. JOHN and
Mrs. DENNIS **MEHAN**

With their First Assistant

JOHN C. WILCOX

Will Conduct a Summer Term in

DENVER, COLO.

JULY 20 to AUGUST 22 Inclusive

Address

THE MEHAN STUDIOS,

Carnegie Hall

NEW YORK

Mr.—Tenor and Mrs.—Soprano
Under Management of
ARTHUR F. GOODRICH
2 West 30th Street

COMPOSER
PIANIST

SANS SOUCI

Direction
J. E. FRANCKE,
1402 Broadway, N.Y.

Residence,
204 W. 94th Street,
Phone, 2488 River.



Copyright, A. Durant.

Fall Tour, October 7 to November 13

Mme. Nordica AND HER COMPANY

Management . . R. E. JOHNSTON
St. James Bldg., B'way and 26th St., New York



STOJOWSKI

The POLISH PIANIST
and COMPOSER

For open dates apply to

HENRY L. MASON, 493 Bay Street, BOSTON, MASS.

TIPPETT-PAULL STUDIOS

THE ART OF SINGING AND THE CULTIVATION OF THE SPEAKING VOICE
CLARA TIPPETT—WM. ALDEN PAULL
312 PIERCE BUILDING, COPLEY SQUARE, BOSTON



A
D
E
L
A

SEASON OCTOBER 1908 TO MAY 1909 VERNE Pianist

Management, H. B. SCHAAD, 362 Fifth Avenue, New York
WEBER PIANO USED



Frank A. McCarrell gave his twenty-eighth monthly organ recital in the Trinity Methodist Church, Denver, Col., on July 26.

Max Weil, the Halifax, N. S., teacher of music, conducted a series of operatic performances last week at the Opera House in St. John, N. B.

M. Louise Mundell, one of Brooklyn's most successful vocal teachers, with her sister, who acts as her private secretary, is stopping at Asbury Park, N. J.

A series of organ recitals on the Massey Organ at Chautauqua, N. Y., was continued this week by two recitals by Charles E. Clemens of Cleveland, Ohio.

Edna Estelle Hall, of New Haven, Conn., a former pupil of the Yale Music School, has accepted a position at Wesleyan Conservatory of Music, Macon, Ga.

Stuart H. McKirdy, the well-known tenor of New Britain, Conn., has spent his vacation at the A. Y. Cornell School of Music, located at Guilford, Conn.

The Philharmonic Singing Society of Utica enjoyed a trip to the Thousand Islands on Wednesday of last week. A special train was chartered for the trip.

William Wade Hinshaw, of Chicago, and his grand opera quartet, including John B. Miller, tenor; Ila Burnap Hinshaw, soprano, and Rose Lutiger Gannon, contralto, gave a concert in Denver, Col., on July 27.

Word has been received in Scranton, Pa., of the success won by Irma Walter, daughter of Building Inspector E. L. Walter, in her studies on the violin in the Royal Conservatory of Music, Brussels, Belgium.

The music department of Villa Marie and St. Benedict Academies, in Erie, Pa., gave evidence of a high order of work at their commencements, graduating several pupils. The students in these academies represent many cities and towns each year.

John Q. Everson, one of the best-known organists in Pittsburg, Pa., will take charge of the organ and choir at Calvary Episcopal Church for some time, while Mr. Bagaley, the regular organist, is away on his vacation.

May Kidder-Pierce played at St. James's Episcopal Church, Long Branch, N. J., Sunday, July 19. She expects to give a piano recital at that church in August, when she will be assisted by Miss Masters and Mr. Demond.

A. C. Kuschwa, organist and chorister at Trinity Church, Scranton, Pa., and director of the Carbondale Choral Society, is in New York, where he will spend a month in taking a special course in organ technique and will attend some of the sessions of the musical convention at Ocean Grove.

Edwin Lemare, the organist, has just had published a book of organ compositions to which he has given the title "Schenley." Mr. Lemare was a former city organist of Pittsburg, and though at present living in England, evidently does not forget his many friends and admirers in the smoky city any more than Pittsburg forgets him.

Another fine church organ has been added to the number already in Salt Lake City by the completion of the new Kimball organ in the Catholic Cathedral there. Its specifications were drawn up last Fall by J. J. McClellan, organist of the Salt Lake Tabernacle.

Orrin Johnson, the actor, who will be Marie Doro's leading man next season in

"The Richest Girl," will leave the dramatic stage next year and go to Germany to study for grand opera. He has been quietly studying singing with prominent New York teachers, who have advised him to take up a grand opera career.

Rev. Father Valerian Winter, organist and musical director at St. Vincent's College, near Pittsburg, Pa., was in Erie, Pa., last week to attend the wedding of his brother, George Winter, an enterprising young man, who is not only a musician of some note, but a successful dealer in musical instruments.

Louis Arthur Russell is planning a series of Autumn recitals with some of the professional students of the Normal Institute and the College of Music, New York. Mr. Russell numbers among the many students of these schools some of the most promising of the younger piano and vocal artists now before the public.

The Summer class of Thomas Taylor Drill was heard in recital Wednesday evening, June 29, in Kimball Hall, Chicago. Those taking part in the program were Grace Brune Marcasson, Charles Purcell, Elizabeth Kenny, Frank Flood, May E. Duffin, Phyllis Paterson and Thomas Taylor Drill. Katherine Reiplinger was the accompanist.

Mme. Anna E. Ziegler divides her time between her New York and Brookfield Center (Conn.) studios. Tuesdays she conducts a class in vocal teaching at No. 163 West Forty-ninth street. At her country home, Rose Marie Stiff, of Little Rock, Ark.; Miss Eddy, of Brooklyn, and Miss Kennidig, of Lancaster, Pa., are taking a course in dramatic interpretation.

N. J. Corey, of Detroit, gave two lectures at Chautauqua, N. Y., on the evenings of July 16 and 18. Mr. Corey's lectures were of varied interest, first on account of their interesting subject matter, then because of the stereopticon illustrations, and finally because of the further illustrations presented on the Victor Auxetophone. Mr. Corey's subjects were: On July 16, "Faust in Music and Art," and on July 18, "Grand Opera in Italian, French and German."

The annual banquet of the Melpomene male chorus was held recently at the home of the vice-president, W. Barr, in Milwaukee. A supper was served, after which toasts and speeches were given. Dr. Murdoch was toastmaster. The program in-

cluded a piano solo by Prof. J. Leicht; selection, Barr's orchestra; bass solo, O. Herrmann; selection, Melpomene quartet; violin solo, R. Seibel; duet for tenors, J. Herman and W. H. Hirst, and selections by Barr's orchestra.

Helen Pugh, of Columbus, O., returns to Vienna in the Fall to resume her study of the piano. John Goodall and David Sherry, both promising pupils of Franc Ziegler, violinist of Columbus, will go to Berlin within a month to pursue that art. Hedwig Theobald, soprano, has given up her work in Columbus to take a position in the Music Department of Athens College. Marie Hertenstein will go to Vienna next month to study piano. Emily McCallys is in Paris for the Summer studying with Mlle. Chaigneau.

The Pratt Institute of Music and Art, for the purpose of stimulating an interest in music and encouraging the talent of Pittsburg and vicinity, as well as the State of Pennsylvania, offers four free scholarships, one in each department of the piano, voice, violin and 'cello. Eight partial scholarships are also given to specially talented and deserving pupils. Competition is open to all. It is announced that applications must be sent in before September 1, and examinations will be given during the week of September 2.

An interesting course of recitals was presented during the Summer session of the Colorado State Normal School. They consisted of a piano recital by Armin W. Doerner, formerly head of the piano department of the Cincinnati Conservatory, a song recital Mary Kendel, Mrs. Petrikin, a lecture recital, "The Story of Worship Music," by H. L. Gideon, organist and choirmaster of Temple Israel, Boston, and came to a fitting climax with a song recital given by John C. Wilcox, baritone, of New York City.

Mrs. Frederick Hellar, soprano, gave a song recital in Wichita, Kan., on her return from a year's study in New York under Oscar Saenger. Her principal numbers were the waltz song from "Roméo et Juliette," del 'Acqua's "Villanelle," Barili's "My Tender Love Is Best," Tschakowsky's "O heller Tag" and a dainty song entitled "The Spider and the Fly," by Louise Llewellyn, a former Wichita girl. The Cahoon String Quartet, composed of Messrs. Cahoon, Barber, Higginson and York, played several numbers besides the string accompaniment to the Gounod waltz song.

The Willett School of Singing HAS CONSOLIDATED WITH THE **Bush Temple Conservatory** CHICAGO. Offering the highest education obtainable to Students of Voice

Louise ORMSBY

SOPRANO Soloist, Boston Festival Orchestra and Worcester Festival. For dates and terms address **HAENSEL & JONES**, 1 East 42d Street, New York.

Mme. Hildegard Hoffmann Oratorio and Joint Recitals with **Mr. Henry Holden** Recitals and Piano Instruction

HUSS

Soloist with New York Philharmonic and Boston Symphony Orchestras, Kneisel Quartette, etc. STUDIOS: **Carnegie & Steinway Halls** Address: 120 E. 150th St., New York City

Katharine Brown

READER—A feature for high-class MUSICAL ENTERTAINMENTS Impersonations of Notable Personages Address: 604 Kimball Hall, Chicago, Ill.

John Barnes

WELLS

TENOR Concerts, Recitals, Oratorio Management **J. E. FRANCKE**, 1402 Broadway

Cunningham

BARITONE Management **HENRY WOLFSOHN** 131 East 17th St., N. Y.

MARION GREEN

Basso Cantante Auditorium Building CHICAGO

BEDDOE

DRAMATIC TENOR CONCERTS, ORATORIO, Etc. Address: **Henry Wolfsohn** 131 East 17th Street

EVANS

BARITONE Soloist (Elgar Festival - 1907 N. Y. Oratorio Soc'y, 1908 N. Y. Choral Union, 1908 Pittsburg Festival Orchestra, 1907) 51 E. 64th St. New York

T. S. LOVETTE

PIANIST AND TEACHER 610 Fine Arts Bldg. CHICAGO, ILL.

EDWIN GRASSE

VIOLINIST ADDRESS 566 Fifth Avenue

NATHAN FRYER

Six Years with Leschetizky Personally

AMERICAN PIANIST Management: **M. H. HANSON**, 129 West 46th Street NEW YORK

Edwin SCHNEIDER

PIANIST. Accompanying, Coaching and Piano Instruction. 422 FINE ARTS BUILDING Res. Tel. Edgewater 2085, Chicago, Ill.

HERBERT L. Violin Virtuoso

Houston

State University Ames, Iowa

AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art Send for Catalog

KIMBALL HALL, CHICAGO, ILL. JOHN J. HATTSTAEDT, President

ALLEN

Prima Donna Soprano (Coloratura) Late of the **CARUSO CONCERT CO.** CONCERT, OPERA, MUSICALE 200 West 80th St., N. Y.

A. Y. CORNELL

TENOR Vocal Instructor 303 Carnegie Hall, NEW YORK Phone 1380 Columbia

ETTA EDWARDS

Formerly of **BOSTON** Voice Culture and Repertoire 5140 Madison Avenue, Chicago, Illinois

Mme. NIESSEN STONE

CONTRALTO Metropolitan Opera Co. SEASON 1908-09

SIGHT SINGING LESSONS BY CORRESPONDENCE

40 LESSONS, . . . \$10.00 Circulars FREE **TALI ESEN MORGAN** 1947 BROADWAY, . . . NEW YORK

JANET SPENCER

CONTRALTO Management, **HENRY WOLFSOHN** 131 E. 17th Street, New York

CONCERTS ORATORIOS SONG RECITALS Exclusive Management **HAENSEL & JONES** 1 E. 42d St., New York

Florence HINKLE Personal Address 122 W. 114th St., New York

SOPRANO

From Musical America Readers

(Continued from page 11)

you will spy a pretty little church, spireless and somewhat contented to remain an earthly fixture. It is the Church of the Disciples, where the good Dr. Ames pays his respects to the followers of James Freeman Clark, and many more of his own inviting. Change at Massachusetts avenue and take surface car (Cambridge car going to Dudley street transfer) and get off at Washington and Northampton. Walk north to East Concord street and east to Harrison avenue to the Church of the Immaculate Conception. The interior is rich in design and color.

Boston College is beside it, and the Massachusetts Homeopathic Hospital opposite. Return to Washington street and take surface car north (any car); you soon pass the Cathedral of the Holy Cross on the right. A bronze statue of Columbus is in the foreground.

Change cars at Dover street a few minutes beyond, and take the City Point car to Marine Park. There is nothing of its class in the world, and an hour before sundown till you please is the ideal time to be there. Return to the city when you please.

Don't hurry!

The second day (in the morning) go to Franklin Park, Forest Hills Cemetery, and Arnold Arboretum.

Return by Jamaica Plain car from Forest Hills station.

In the afternoon go to Cambridge, Harvard, Washington Elm, Longfellow House; through the park opposite to Mt. Auburn street you view the Stadium from here. Take car to Lowell House and Mt. Auburn. Then the Huron avenue car to Astronomical Observatory and the Harvard Botanic Gardens.

When you are ready the Huron avenue car will take you through to Boston.

Countless trolley trips to points of interest and through beautiful landscapes are possible for many days.

Come to Boston!

Hurry!

Fraternally yours,
ALLEN DAVENPORT.

Boston, July 31.

Defends Old School of Singing

To the Editor of MUSICAL AMERICA:

Mary Garden has frequently been quoted in your paper as criticising the old school of singing and declaring that the new operatic standard is much preferable because voice production is not the only factor for a singer to consider and because of the importance the new school places upon histrionic ability. In your issue of July 25 she goes so far as to style our Old World renowned stars as "singing puppets." In this statement I think Miss Garden oversteps the bounds of her authority.

In her declaration that voice production is not the greatest asset of an operatic singer, I believe she gives evidences of certain shortcomings on her own part in that line, and if this is the case she should not expose herself to criticism nor pose as an authority on the subject. I do not agree with her. I think that the first requisite for a singer is the voice. When the voice is once established as a perfect instrument we can learn how to use it, and finally, acquire the art of expression and pronunciation. The great Rossini when asked what was essential to becoming a prima donna, answered, "First, the voice, second, the voice, and nothing but the voice. If you want to be a tragedian don't claim to be a singer."

When a young singer is anxious to learn and acquire knowledge in her art, whom will she consult? Should it not be one who has been through the fire, the disappointments and has had experience? Why, then, cast aside as worthless of consideration the experience of one who is old enough to be her grandmother? If Miss Garden would ask me about my experience on voice production I could probably

tell her something interesting. If anybody wants to see progress it is I, and that is what I am fighting for. Knowledge, I maintain, can be acquired only by listening to the results of many singers, comparing them, and culling the best from all.

Last December I read in MUSICAL AMERICA that the director of the Paris Opéra had requested Miss Garden to find some good American voices and send them to Paris to be trained. I wrote to Miss Garden that if she would give me an interview I would like to explain to her why the American voices are considered to be better than those of the French and tell her my experience about voice training. She did not answer for several weeks, but finally sent her fencing teacher to me to find out what I know about voice training! This, I think, speaks for itself.

Very truly,

MME. A. LITSNER.

Babylon, L. I., July 27, 1908.

MUSIC IN ERIE, PA

E. W. Van Guilpen to Join Faculty of a New York Conservatory

ERIE, PA., Aug. 3.—E. W. Van Guilpen, who has successfully conducted a large chorus choir at First Methodist Church for two seasons, has resigned, to accept position with one of the New York conservatories. The choir has produced several oratorios and cantatas, including Mendelssohn's "Elijah" and Gade's "Crusaders," with excellent results.

Chrystal Brown, director of the Central Presbyterian Church Choir, is enjoying a vacation trip through Canada, going nearly to the Pacific Coast.

The Vincent Studio, conducted by H. B. Vincent, teacher of piano, organ and harmony, and Mrs. Winnifred Eggleston, vocal teacher, have closed the teaching season with a series of piano and vocal recitals. Mr. Vincent is at Chautauqua, N. Y., where he is organist and assistant musical director.

Mrs. Mamie F. A. Jones, a pupil of the Ogden-Crane School of Opera, New York, is spending her vacation in Erie. She has a two weeks' engagement during August as soprano soloist at Lakeside Assembly, Findley Lake, N. Y., returning to New York in the Autumn.

Harry O. Hirt, a recent graduate of Guilford Organ School, and organist of Bloomingdale Reformed Church, of New York, while on vacation is visiting his parents in this city. E. M.



"My comic opera will contain no merry villagers, no jolly tars, no bandits."

"What are you going to put in as a chorus?"

"I dunno. But I can't go wrong. Whatever I put in will be heartily welcomed."

—Louisville Courier Journal.

Angry Mother (suddenly entering parlor and catching young music teacher kissing her daughter)—Young man, is this what I pay you for?

Music Teacher—No ma'am, I make no charge for this.—Florida Times-Union.

He—That girl certainly has an admirable voice.

She—Yes—for destroying silence.—St. John (N. B.) Star.

"So you are going to teach your daughter music?"

"Yes," answered Mrs. Thingilt, "just enough to give us an excuse for having a piano lamp and a mahogany music rack."—Washington Star.

"My daughter," remarked Mrs. Nextdore, "has developed a perfect passion for music."

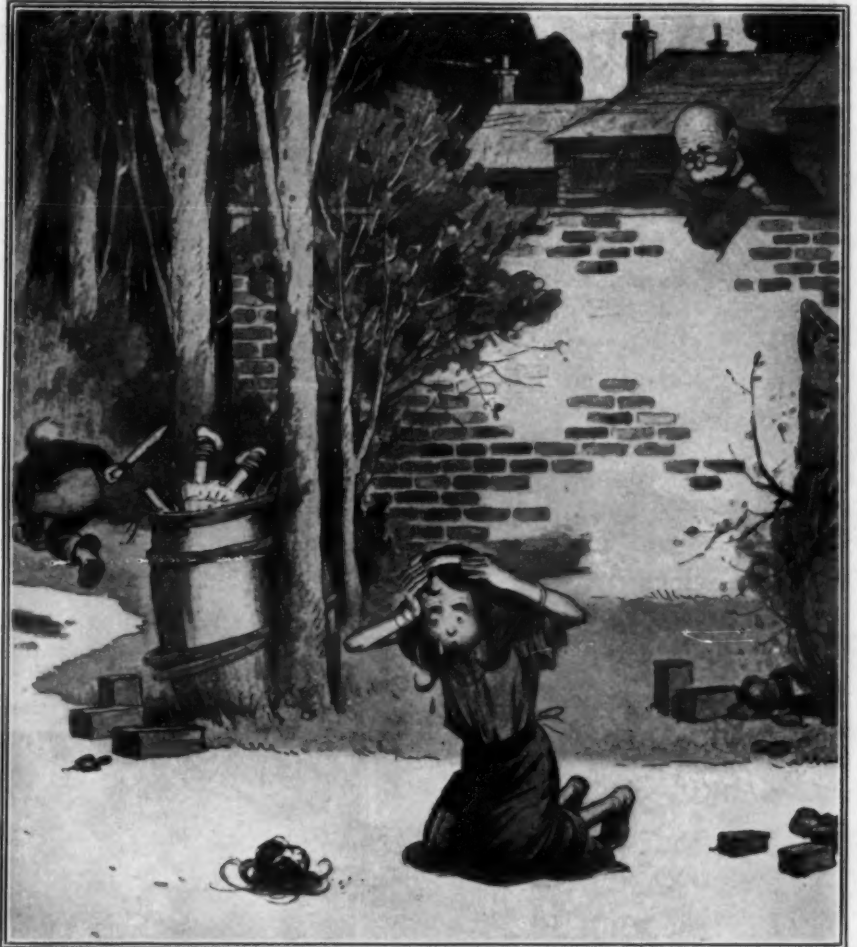
"Yes," returned Mrs. Pepprey, "I'll warrant it isn't as strong as the passion your daughter's music arouses in my husband."—Philadelphia Press.

What makes you think that young man dislikes music?

The manner in which he whistles a tune. —Washington Star.

It happened at the band concert. Several items had been played without arousing his interest, but when Mendelssohn's "Wedding March" was begun he aroused himself.

AN OBJECTOR ON THE WATCH



Irate Major (to little girl, who is naturally grieved at the decapitation of her doll)—Hi! you there, clear off! We don't want any of the Salomé business round here.—London Sketch.

"I think I know that piece," he said. "I'm not great on classical pieces, but that sounds all right. What is it?"

"That," replied she, with a twinkle in her eye, "is 'The Maiden's Prayer.'"

He won't have to pay the bachelor tax now.—British Bandsman.

A lady, annoyed by the unvarying monotony of the repertoire played by a hurdy-gurdy day after day in front of her home, asked the organ grinder if he played no Wagner.

"Wagner!" repeated the strolling musician in a tone of disgust, "I play no more Wagner, signora. I brekka two organ and spoila two monk with Wagner."—Exchange.

Late Recognition for the Pianist

[W. J. Henderson in The Atlantic]

In these infant days of the twentieth century the pianist stands next to the singer among the princes of the musical world. But it was not always so. The singer was the first to mount the public throne and reign with the scepter of sweetened sound. Next came the violinist, and after him the virtuosi of wind instruments. Early concert programs show the names of singers, and flute, horn and oboe players, but not of manipulators of the keyboard.

The concert pianist of to-day, sweeping

the keyboard of his "Grand" and the heart-strings of his hearers with sinewy hands, emerged slowly from the humble state of a poor dependent, creeping with anxious offerings to the door of his princely patron. It was not till almost the middle of the eighteenth century that the performance of solo feats on the harpsichord began to attract public attention and to form the substance of concerts.

The Real "Merry Widow" Country

Many people ask whether the Marsonia of "The Merry Widow" represents a real country. It is only necessary to state that it is only in the American and English versions of the Lehar operetta that the name Marsonia is used; in the original version the identity of the principality of Montenegro is not concealed, but as the librettists Victor Leon and Leo Stein, make more or less fun of the Montenegrins the name Marsonia was substituted by the English adapters. Moreover, there is a real Prince Danilo of Montenegro, who is allied by blood ties with the reigning families of Italy and Russia.

The Vienna Conservatory of the Society of Music Friends has been made a State institution. All the teachers and employees remain now in the Government service with increased salaries.

LE TECKTONIUS CONCERT PIANIST
PUPILS ACCEPTED
Studio: 346 W. 57th St., New York
Tel. 5710 Col.

FOR RENT

Handsome Studio, furnished or unfurnished, 163 W. 49th St., bet. Broadway and 6th Ave., near Subway and Elevated Stations, Phone 1500 Columbus.

Emilio AGRAMONTE STUDIO,
6 W. 28th St.
NEW YORK, N. Y.
VOCAL MASTER AND CHORUS DIRECTOR

NEW YORK THE BOICE STUDIOS BROOKLYN
Phone 2350 Columbus
Mon., Thurs. and Sat. Phone 608 Prospect
CARNegie HALL. VOICE, COACHING, REPERTOIRE
English, German, Italian and French Lyric Diction Miss Susan S. Boice Soprano

HASSLER BARITONE
Management WALTER R. ANDERSON
5 West 38th Street, New York Phone 349 38th

G. MAGNUS SCHUTZ Basso-Baritone
(VOCAL INSTRUCTION)
Management A. B. Pattou 26 East 23rd St.
Studio No. 2, 26 E. 23d St.
New York City

WINTER CONTRALTO
Studio Address: THE LUCERNE
201 West 79th St. Phone: 2748 Riverside.
SOLE MANAGEMENT
LOU DON CHARLTON
CARNegie HALL

THIS TRADE MARK
IN THE
IRON PLATE
OF A
PIANO



Guarantees at least that the maker uses
the highest possible grade of plates
that money can buy

O. S. KELLY CO.
SPRINGFIELD, OHIO

WHAT JOSEF HOFMANN SAYS OF THE STEINWAY:

"I have tried Russian, Austrian, German, French, and English pianos, but only when I play the Steinway the critics, musicians, and the public in general comment upon the beautiful singing qualities of my piano. In the Steinway alone power, tenderness, and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

KNABE

THE WORLD'S BEST PIANO

W^m KNABE & CO.

NEW YORK

BALTIMORE WASHINGTON

Chickering PIANOS

For over eighty-four years the leading exponents of the latest developments in pianoforte construction

MADE SOLELY BY
CHICKERING & SONS

ESTABLISHED 1825

BOSTON, U. S. A

THE NAME

Sterling

represents the higher
ideals in Piano and
Player Piano
Construction

DERBY, CONN.

Mathushek Piano Mfg. Co.

Mathushek Pianos

Made ONLY by us at
NEW HAVEN, CONN.

For Sixty Years
THE

HAZELTON PIANO

has stood for the highest
in piano construction

Hazelton Bros.

66-68 University Place New York

The **Strich & Zeidler Piano**

The Embodiment of the Artistic Ideal

Factory and Offices

32d Street and Alexander Ave.

NEW YORK CITY

Mason & Hamlin

"The Stradivarius of Pianos"



Principal Warerooms and Factories

BOSTON

SMITH & NIXON PIANOS

THE STANDARD OF EXCELLENCE

If it's not a Smith & Nixon, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO. 10-12 East Fourth Street, Cincinnati, O.

MADE IN
CONCERT GRANDS,
PARLOR GRANDS,
BOUDOIR GRANDS,
(One of the Smallest Grands Made)
And UPRIGHT GRANDS

Meblin & Sons

Grand and Inverted Grand Pianos

Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Warerooms
27 Union Square
New York

Send for
Illustrated Art
Catalogue

the **Baldwin Piano**

Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone,
with a charm of its own.
Distinguished by great
durability.

The Baldwin Company

142 West 4th Street, CINCINNATI

ESTABLISHED 1868

BRIGGS PIANOS

MADE IN BOSTON

C. H. DITSON & COMPANY
New York Representative

Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.
BOSTON

SEND FOR OUR BOOK OF CONOVER PIANOS

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument, which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

THE CABLE COMPANY, Manufacturers, CHICAGO

THE GREENWICH PRINTING CO., 186-190 W. 4th ST., N. Y.